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ABSTRACT

At Pace University there is a growing concern about the need for reinforcing writing across the disciplines, and about the need for integrating technology into teaching. At Pace a program has been designed in which professors and students working together will be able to take advantage of all that the university has to offer in technology, channeling their efforts to make a significant impact on curriculum while helping to maintain learning balances. In a National Endowment for the Humanities-funded Writing and Technology Assistants program, Pace will train a core of students to assist professors who wish to use computers to integrate technology and writing into their courses. This booklet, a resource for Pace's professors and students is also funded by NEH. The booklet is divided into the following sections: (1) Writing and Technology Assistants Program (Background; Description of NEH Pilot Program); (2) Principles of Writing across the Curriculum (What Is WAC?; Definition; Principles; Writing Assistants and Other WAC Models); (3) WAC Strategies and Techniques (Writing Activities; Revision and Feedback Techniques; Evaluation of Writing); (4) Technology across the Curriculum (Pace Computer Classrooms; Writing Technologies); (5) Specific Strategies and Models of Assignments for Writing with Technology; (6) Roles and Responsibilities of Student Assistants; (7) Assessment; (8) Resources (n=8); (9) Works Cited (n=12); and (10) Feedback Form. (NKA)

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Guide to Writing and Technology Across the Curriculum:

A Resource for Professors and Student Assistants

by

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Background

At Pace there is a growing concern about the need for reinforcing writing across the disciplines, and about the need for integrating technology into teaching. With the more general use of computers and other writing-based tools, such as online conferencing, electronic journals and e-mail, it is important to begin to synthesize writing assistance and technology support in a model that will affect educational experience in a productive and humanizing way. Some pioneering faculty have developed several innovative multimedia and writing intensive courses involving Internet research, hypertext and composition, literature in text and image from Beowulf to King Lear, a Shakespeare Web page for *Henry V*, and several composition and literature courses, using e-mail, Web pages, and hypertext. Although some faculty have been using the few computer classrooms, there is a lack of sufficient technical support, which results in user confusion, as well as software, hardware and server problems. Other faculty have been hesitant to take up the challenge. Thus we have designed a program in which professors and students working together will be able to take advantage of all that Pace has to offer in technology, channeling their efforts to make a significant impact on curriculum while helping to maintain learning balances.

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Description of NEH Pilot Program

In the NEH-funded Writing and Technology Assistants Program, we will train a core of students to assist professors who wish to use computers to integrate technology and writing into their courses. The program will begin with a pilot project in humanities courses for the 1998-99 academic year.

Professors will work together with students on identifying curriculum needs, and students will work as writing and technology assistants for about 15 hours per week, giving technological support as well as serving as writing tutors. On-going faculty development will also be an important part of the program. Faculty will meet together 3 times during the semester, and the Writing Directors will guide professors who are working on writing-intensive projects using technology. Student assistants will meet regularly with the Writing Directors, who will mentor them and monitor their work.

Assessment will also be an important part of this program. Student portfolios (traditional and/or electronic) could be developed in these courses to serve as a model for creating "capstone" portfolios. Using questionnaires, interviews, and student writing, the professors and Writing Directors will evaluate the impact of this program on all involved and will maintain a Website for the Program.

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What is WAC?

Writing Across the Curriculum means Shared Responsibility:

WRITING—Some writing in every course is better than a lot in a few courses and none in most.

APPROPRIATENESS—If teachers design assignments appropriate to the learning objectives in their specific courses and disciplines, then students will learn versatility as writers, and teachers will be more comfortable responding to the writing.

COMMUNITY—Where all teachers in all courses and disciplines assign some appropriate writing, a community of writers grows. Students come to see writing as a natural form of communication, and so their comfort and confidence increase (Christopher Thaiss).

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DEFINITION

Writing Across the Curriculum (WAC), a movement begun over twenty years ago, is flourishing in over one-third of colleges and universities across the country. WAC is adaptable to different contexts and needs. It is a comprehensive, university-wide program that transforms the curriculum by using two complementary approaches in all disciplines—writing to learn and learning to write:

Writing to learn involves giving students many opportunities to explain things for themselves; thinking on paper; learning as discovery; writing as a way of objectifying thought. "Writing is an important way of realizing, clarifying, defining, reflecting, imagining, inventing, inquiring, organizing, interpreting, discovering, decision-making, problem-solving, and evaluating" (Hansen).

Learning to write involves introducing students to conventions of a discipline through writing assignments, thereby creating knowledge in a field.

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PRINCIPLES

WAC approaches are based on cognitive principles of active learning that apply to all disciplines:

1. Writing and learning are inextricably linked; writing helps students learn a discipline.
2. Writing is different in different disciplines and contexts.
3. Teachers should help guide the writing process, not merely judge the writing product.
4. Writing is learned through reading and participating in a community, not merely through lectures, rules and drills.
5. WAC means re-conception of teacher/learner functions; it is not merely additive.

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WRITING ASSISTANTS AND OTHER WAC MODELS

The following are some of the models and options pursued in colleges and universities. Often schools combine more than one.

1. Writing Assistants who take a training course and work with students and assist professors.
2. Writing -intensive courses in core and/or major.
3. First-year composition course clustered or linked with one in another discipline.
4. Faculty retreat of one-two days.
5. Six- to eight-session faculty seminar, during one semester. Faculty receive released time and/or stipends for attending and working on developing assignments and syllabi. (This model was used in the past at PNY and WP with Charlotte Rotkin and Phyllis Edelson as faculty directors.)
6. Periodic faculty workshops, consultations, and informal meetings with campus director of WAC and interested faculty.
7. Outside WAC consultants invited to speak to faculty and lead workshops.
8. Booklets developed for students in different disciplines about writing expectations and guidelines.
9. Faculty newsletters; WAC Website; online discussion groups.

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Writing Activities:

Writing involves a complex process of pre-writing, drafting or composing, and revising and editing. Here are activities that cover the stages of the writing process. According to Toby Fulwiler, in his book *Writing Across the Disciplines:*

> This assumption, the notion that writing is a process, "something which shows continuous change in time like growth in organic nature" (McCrimmon 4), is at once familiar and foreign to teachers in disciplines other than English. Familiar, because, as writers of articles, proposals and books, college teachers struggle with "process" each time they do a piece of writing; foreign, because these same teachers often require single-draft writing in the form of term papers and essay tests from their own students. At the writing workshop teachers are asked to engage in exercises which reacquaint them with the frustrations (and joys) of the composing process: . . . Prewriting, writing, responding and revising, brought to consciousness through group discussion, emphasize clearly the process involved in generating a serious piece of public prose. (23)

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WRITING TO LEARN

Writing to learn involves gi.ing students many opportunities to explain things for themselves; thinking on paper; learning as discovery; writing as a way of objectifying thought. Students need the opportunity to explore their ideas in writing to engage in critical thinking before the final writing product is due. Along the way, writers need to ask themselves, "How do I know what I think until I say what I mean?"

Twenty-Five Ideas for Exploratory Writing (John Bean)

1. Writing at the beginning of class to review material or to stimulate interest in topic of day.
2. Writing during class to refocus discussion.
3. Writing during class to ask questions, express confusion.
4. Writing at end of class to sum up a lecture-i.e., one-minute paper asks two questions: What is most significant thing you learned today? What questions do you still have?
5. Open-ended journals-write a certain number of pages per week about the course.
6. Semi-structured journals-ask specific questions about learning.
7. Guided journals-students respond to specific question.
8. Double-entry notebooks-students make observations about texts and reflect on their observations; they talk back to text.
9. "What I observed/what I thought" lab notebooks-make two columns: one records research; the other makes empirical observation.
10. Contemporary issues journals-connect course content to real-world concerns.
11. Exam preparation journals-make list of essay questions from which exam questions will be taken; students work out answers to questions.
12. Marginal notes (annotate text), focused reading logs.
13. Summary/response notebooks-summarize reading and reflect on it.
14. Student responses to reading guide questions.
15. Imagined interviews with authors of readings.
16. Writing dialogues-between authors, philosophical figures, those with opposing ideas.
17. Writing Bio poems-structure given; students fill in blanks.
18. Metaphor games, extended analogies.
19. Thought letters-explore an idea that can be expanded into an essay.
20. E-mail messages or listserv newsgroup for class.
21. Exploratory writing-to guide invention for formal writing assignments; focused freewriting.
22. Portfolio system-students hand in folders with different kinds of writing and a cover letter.
23. Practice essay exams.
24. Thesis statement writing-one-sentence summary of an essay's argument.
25. Frame paragraphs-give students organizational pattern and students must

come up with generalizations and supporting data to flesh out prescribed form.

Brief Formal Writing Assignments

1. Microthemes-one to three paragraphs, based on a problem, question or thesis to state and support.
2. Short essays that present pro and/or con side of controversial idea discussed in course.

Checklist for Creating Brief Writing Assignments
The following are questions an instructor might ask himself or herself before distributing a writing assignment to students:

1. Are the directions clear? Will students know what to do? Are format, length, and, perhaps, organizational structure specified?
2. Is the audience clearly stated? Is a context for the assignment given?
3. Is the writing assignment an integral part of the course? Does it fit in with main learning objectives?
4. Will it challenge, motivate, interest students?
5. Does it deal with real-life concerns and ideas?
6. Do students have adequate skills and knowledge to accomplish the task?
7. Are the criteria for evaluation spelled out?

Writing to Learn Exercises (Carol Rhoder)
RESPONSE CARDS
Students are required to respond to each assigned reading on a 5 x 8 index card. They are given specific instructions to reflect on and respond to, not summarize, what they have read. They are asked to integrate their responses with other theories and ideas they have read as the semester proceeds, and with actual classroom practices that they may observe or participate in during their field work or when student teaching. This often is an uncomfortable task for them, since many of the readings present conflicting theories and ideas. However, by constraining space, while asking them to do a high-level, thought-provoking thinking and writing task, they are required to think through the readings, process them at a deeper level and form and clarify their own ideas. I respond to their cards and return them each week, and often a dialog takes place that lasts throughout the semester. At the end of the semester, their collection of cards helps them to apply theory to practice as they complete projects, curriculum units and take-home exams.

Directions on my syllabus are as follows: Response to each weekly reading assignment, on separate 5 x 8 index cards, due on the same day the reading is assigned. Print directly on the card or print on a separate page and staple to the card. You need not summarize what you have read; I have already read the articles. Rather, respond to it. Give your opinions, reflections, personal responses. Integrate your response with previous readings, your field work or student teaching as appropriate.

LEARNING LOGS
Students keep a "learning log" section in the back of their notebooks. At the end of each class I take about 5-10 minutes to have them respond to the following three questions:

1. What is one thing you learned in class today, one point that you want to be sure to remember?

2. Is there anything that confused you, that you did not understand or that you would like clarified?
3. Is there anything you disagreed with or want to discuss further?

We then take a few minutes to share, if they choose to. This is completely risk-free; they don't have to share their ideas if they don't want to.

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SEQUENCING WRITING

No matter what type of major writing is assigned, students will write better and learn more if they have the opportunity to complete brief assignments that gradually build to longer writing projects. Here are some examples **(John Bean)**:

1. One approach is to assign short writing assignments that introduce research skills; for example: summaries or abstracts of articles, microthemes, analyses and comparisons of two different articles, short arguments based on research data.
2. Another approach is to devise a structured assignment that breaks a longer research project into stages: explore topics in journal; summarize two journal articles related to topic; complete a prospectus or proposal about research; write an exploratory essay on research topic; complete a rough draft and do peer review workshop; submit a 200-word abstract of research argument; submit final research paper.

Some Ideas for Monitoring and Sequencing Writing Assignments (John Bean):

1. Give problem-focused assignment, or one that asks students to defend and/or refute a proposition, or answer a question.
2. Incorporate non-graded exploratory writing.
3. Build in time to have students talk about their writing.
4. Have students submit (or bring to class) preliminary proposals, focus statements, and drafts.
5. Have students submit all drafts and notes with final essays.
6. Allow rewrites of essays or parts of essays.
7. Hold to high standards and develop criteria for evaluating final essays.
8. Provide models of excellent essays by students.

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DEVELOPING CRITERIA FOR ASSIGNMENTS

Students need to know specific criteria with which to complete assignments and understand that the same criteria will be used to evaluate and grade that assignment. Criteria for an assignment can be set up and reviewed with the students when the assignment is given. Grading standards, checklists for evaluating writing, and anonymous samples of good and bad writing from previous semesters in response to the same or a similar assignment can give students a better idea of what works and what doesn't.

Assignment Writing (Christopher Thaiss)
A. Assignments should be given in writing, to allow the teacher to think about criteria, to revise, and to allow for greater understanding by the student.

B. Assignments should be written fully enough to eliminate most guesswork by students about criteria. Perfect clarity is not possible, but most questions can be answered by the teacher's attending to the following issues in developing the assignment:

1. Task and Purpose-Clarify what kind of task is expected: problem/solution, thesis/support, question, summary/evaluation; what should the writer attempt to accomplish? Use as much detail as necessary to clarify. Pay special attention to words such as: describe, analyze, compare, define.
2. Format-Number of words, directions for typing, documentation style, headings, importance of correct grammar and spelling, organizational pattern
3. Audience-what reader is being addressed in the paper? Is it peers? Is it the teacher? Is it another group? How knowledgeable is this reader? Does this reader have a particular bias that the student needs to know about?
4. Process-Is the project being written in stages? (if so, describe) Is the student to write more than one draft? Will revisions be expected after feedback? If so, how do the criteria for the draft differ from those for the final version? What needs to be handed in-notes, works cited, photocopies of source?
5. Criteria for Evaluation-what grading standards will be used? checklists? grids?

C. Like any other writing, assignments can be improved through revision based on feedback from appropriate readers-colleagues and students.

Assignments: Context, Purpose, and Audience Considerations (Toby Fulwiler)

1. It is important to prepare a context for each assignment, relating to course subject matter. Students might do preliminary freewriting or journal entries about aspects of topic, which can be the basis of class discussion. Informal writing can pave the way for a steady flow of ideas-a necessary complement to all good writing.

2. If possible, assignments should approximate real communications situations, where the writer communicates something to a reader who wants to learn more about it. This kind of writing goes beyond the "test" situation where an examiner already knows the answers. In an out-of-class paper assignment, students can be encouraged to explore ideas and use resources in order to teach their peers and the instructor something new.
3. When appropriate, students should be invited to write to a variety of audiences. Students can write to each other, to professionals in their field by letter or report, and for publication. Playing with different audiences can prepare students for writing in the real world.

Essay Keywords (Christopher Thaiss)
We cannot assume that students understand the terms we use. Here are some keywords with definitions that may help students accomplish the kind of writing that the professor expects:

Analyze-Break something down into its parts: for example, a theory into its components, a process into its stages, an event into its causes. Analysis involves characterizing the whole, identifying the parts, and showing how the parts relate to each other to make the whole.

Assess/Criticize/Evaluate-Determine the importance or value of something. Assessing requires you to develop clearly stated criteria of judgment and to comment on the elements that meet or fail to meet those criteria.

Classify-Sort something into main categories and thereby pigeonhole its parts.

Compare/Contrast-Identify the important similarities and differences between two elements in order to reveal something significant about them. Emphasize similarities if the command is to compare, and differences if it is to contrast.

Define/Identify-Give the special characteristics by which a concept, thing, event, can be recognized; that is, say what it is and what it is not. Place it in its general class and then differentiate it from other members of that class.

Describe-Give an account of and present the characteristics by which an object, action, person, or concept can be recognized or an event or process can be visualized.

Discuss/Examine-You are given room to analyze, and/or evaluate a particular topic. You must decide on your own question concerning the things to be discussed. Instructors usually expect you to go beyond summary.

Explain/Justify-Make clear the reasons for, or the basic principles of something; make it intelligible. Explanation may involve relating the unfamiliar to the more familiar.

List/Enumerate-Give essential points one by one in a logical order.

Interpret/Explain-Write about what the author of a quotation means (not what you mean).

Illustrate-Use a concrete example to explain or clarify the essential attributes of a problem or concept.

Outline/Trace/Review/State-Organize a description under main points and subordinate points, omitting minor details and stressing the classification of the elements of the problem or the main points in the development of an event or issue.

Prove/Validate-Establish that something is true by citing factual evidence or giving clear, logical reasons for believing the truth of something.

Example of Essay Questions from Hell (Christopher Thaiss)
History-describe the history of the papacy from its origins to the present day, concentrating especially but not exclusively, on its social, political, religious and philosophical aspects and impact on Europe, Asia, America, and Africa. Be brief, concise and specific.

Philosophy-sketch the development of human thought and estimate its significance. Compare with developments of any other kinds of thought.

Biology-create life. Estimate the differences in the subsequent human culture if this form of life had been created 500million years ago. Pay special attention to its probable effect on the English parliamentary system. Prove your thesis.

Physics-explain the nature of matter. Include an evaluation of the impact of mathematics on science.

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Revision and Feedback Techniques and Tools:

Revising allows time for the composing process to work. In addition to informal writing to start the process, students need enough time to write several drafts before the final paper is due. Students can share some of these drafts with each other-to give both readers and writers a sense of each other's ideas and capabilities. Professors can give feedback in different ways: a short conference with each writer in the draft stage, written comments before the final draft, class discussion of models, classroom response, mini-exercises, and editing workshops.

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PEER REVIEW

"Peer response groups can enrich the intellectual community of the classroom, help ease the paper load on teachers who give constructive advice on student drafts and help less-prepared students learn from those who more quickly grasp concepts and formats" (Christopher Thaiss).

Revising/Editing Checklist (Linda Anstendig)

These are questions that students might ask of themselves and then of each other in critiquing drafts of writing assignments.

1. Does the essay have a clear focus? Are the ideas insightful?
2. Does the introduction tell clearly what the paper is about?
3. Do the introduction and conclusion fit together?
4. Is there enough pertinent information? Are the ideas well supported with evidence?
5. Is the essay well organized? Do all the parts fit together?
6. Does the writer have too much information? Too little explanation?
7. Does the writer answer the question and/or fulfill the assignment?
8. Does the writer consider his or her audience?
9. If research is used, is the essay properly documented? Is a works cited page included?
10. Is word choice clear and precise?
11. Is the essay carefully proofread? Is it free from errors in grammar, spelling, and punctuation?

Two Basic Questions to always try to answer:

1. What is the writer trying to say?
2. How effectively has the writer succeeded in saying it?

Peer Response Sheet (Linda Anstendig)

Name of Writer: _____
Name of Reader: _____

Please write your answers briefly but clearly so that the writer can benefit. Return to writer. Writer should staple to essay and hand in.

1. How effective is the introduction and thesis? What could be done to make it stronger?
2. Does the essay leave you with any unanswered questions? Are more information and specific details needed? Explain.

3. How effective is the conclusion? What could be done to make it stronger?
4. What is the best part? Why?
5. What would you change?
6. How would you evaluate the essay on a scale of 1-5 (best)?
7. Other suggestions about any of the following:
    a. paragraphing and/or organization-
    b. sentence structure and crafting-
    c. quotations-
    d. grammar and/or spelling-
    e. language and/or vocabulary-

Philosophy Assignment with Subject Matter
Review Criteria Form and Sample Student Peer Review (Gerard Vallone)

INTRODUCTION TO PHILOSOPHY

People, places, and language were factors that influenced the development of Anna's abilities to think (philosophically). Considering the contents of Section 1 in Christian's text focusing on Chapter 1-3, especially the section "Critical Skills," and Chapter 1-4, especially "How to Do Synoptic Philosophy," on one or at most two sides of a page:

1. State what you think is involved in thinking philosophically.
2. Select one incident involving either people, places or language from Mr. God, This is Anna, which shows her thinking philosophically.
3. Say why you think the incident you chose is an example of philosophical thinking: i.e., indicate the "places" in the example where you can "see" her thinking philosophically.

INTRODUCTION TO PHILOSOPHY

SUBJECT MATTER
REVIEW CRITERIA

1. Mr. God, This is Anna
    a. Definition of key term _____
    b. Example ==========
    c. Reason(s) for example ----------
2. Epistemology Paper
    a. Explanation of Processes _____
    b. Aspects that may be believed ==========
    c. Aspects that my be known ----------
3. Question of Concept Paper
    a. Is the question clearly stated?
    b. Is the question a question of concept or a mixed question? If mixed,

what are its components, and is the conceptual aspect clearly isolated?
c. How is the paper developed?
d. Is there a resolution?

Introduction to Philosophy: Paper Review (for Gerard Vallone)

Writer's Name: Lisa
Reader's Name: Melissa
Submission Date: 10-3
Return Date: 10-17

I. Reader's Assistance
1. Evaluation based upon specified criteria
a. Typed-yes
b. Length-one page, no specific requirement
c. Structure
i. Introduction-opens with a topic and gives her meaning on that topic
ii. Body-goes into detail about two examples of the topic
iii. Conclusion-summarizes the details on the examples and subject
d. Language
i. I found no errors for spelling.
ii. I found no errors for punctuation.
iii. I found no grammatical errors.
2. *Clarity of Expression:* The clarity of expression was met in the introduction with the reader's view on thinking philosophically.
3. Quality of Examples
a. Example one was clearly defined with a question, then the question was analyzed, and a conclusion was defined.
b. I am confused about example two. I understand what the writer was trying to say, but I don't understand how "Anna" came up with the conclusion that the "flower" did not want to be of a yellow color, and how she applied it to her first question.
4. *Personal Understanding:* I believe the writer had a personal understanding of thinking philosophically.
5. *Uninformed Reader's Comprehension:* I think the writer should explain the ideas Anna learned about transmitting and reflecting light, and how she compares that process to the "flower."

II. Writer's Response
1. *Grade based upon reader's review:* I think my paper should receive a ____according to the reader's review.
2. *Comments on reader's review, agreement, disagreement, etc., and reasons for them:* I seem to disagree with the reader's comment on how I should work on my conclusion. The reader states that I do not bring my paper to a close or tie everything together. I feel I tied everything together in my example on Mr. God, This Is Anna. Also the conclusion on the book is intertwined with my own conclusion on "thinking philosophically."
3. *Further work, if any, on paper based on reader's review and writer's response:* I analyzed my paper again to see if I could add to the conclusion or tie everything together as the reader suggested. I can not see how, without seeing to repeat myself by what I wrote in the body of the paper. My paper is very detailed on how Anna is thinking philosophically. I did, however, find one grammatical error, and added a small phrase in the beginning that made the paper more understandable.

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CONFERENCES

Meeting with students individually about their writing can offer timely, appropriate guidance and lead to a better product. It is important that students come to a conference prepared with a draft and questions, and that they do most of the talking about their ideas. Conferences may focus primarily on helping students create cogent arguments and organize their ideas. (The higher order concerns of ideas, organization, development, and clarity need to be dealt with before matters of style, grammar, and mechanics can be efficiently resolved.) The instructor may get the students to explain the following: how well they understand the assignment; what kind of help they need; what is the thesis, what kind of evidence is available. It is probably good to decide on two or three important things to work on and to give the student some positive comments as well as an honest assessment of their progress.

Writing Conference Top Ten Checklist (Rob Weir)

You should come to the conference with notes about any of the following that seem to be problematic in your paper, and with plans for beginning to solve those problems.

- *It is polite to point?* Does your paper have a thesis and clear focus?

- *Sometimes it pays to be narrow minded.* Do you limit your paper to important and connected aspects to develop?

- *Sink rocks, don't sink stones.* Do you fully discuss each aspect rather than mentioning things?

- *Oh, yeah, says who?* Do you make it clear who you are quoting? You can't accomplish this with a footnote; you must identify the speaker in the text. Example: According to the historian Mary Beth Norton, "The prosperity of the late Gilded Age largely ignored industrial workers."

- *So what?* Do you analyze the material you present and use historical evidence rather than unrelated trivia to develop you ideas? Also you must tell your reader why something is important or your supporting information is just random material.

- *Finish your veggies . . . and your thoughts!* Do you tell the entire story and explain why you have included what you chose? Your audience needs to know what is in your mind.

- *One good example is worth a thousand colorful adjectives.* Do you have at least

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one good example every time you make a point? Don't just tell the reader that something was really bad; explain what made it bad.

- *Who the hell are "the people?"* Do you avoid general categories that are so vague that they are meaningless. Example: "The Indians" is a vague phrase: "Cherokees in southwest Georgia in the 1820's" is specific.

- *Don't put socks in your underwear drawer.* Do you keep related material in the same place? Thoroughly discuss a topic before you move on to another point.

- *Proofread and edit.* This is number one because so few actually do it. Careless errors, clunky phrases, spelling mistakes, and deplorable grammar abound simply because too many writers think they're done once they put the final period onto the page. Not so, read your work again. If what you've written sounds wrong to you, it's not going to sound any better to your audience.

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COMMENTS AND CORRECTIONS ON DRAFTS

Cost-effective "Corrections" on Essay Assignments (Christopher Thaiss)

Comments are your personal., professionally informed response to the ideas and expression. They supplement your grade and should reflect your assessment. Skim the entire paper quickly before writing anything. Don't try to identify and comment on everything. Pick a few problems that represent serious logical confusion, or a few promising ideas inadequately developed.

1. Identify and praise success.
2. Personalize comments. Address the author by name and refer when necessary to yourself.
3. Never just correct a mistake in grammar and spelling (copy editing). Studies have shown that simply being presented with a corrected text leads to NO improvement. But do flag a few mechanical errors and let the student know they matter to you. Many mistakes result from laziness, not ignorance. Students reason that they don't need to clean up and polish their prose if their readers don't care.
4. Show how the problem could be corrected. As a last resort, rewrite.
5. Show how the problem could be recognized next time.
6. Refer the student to a tutor about a specific problem.
7. Relate a problem to the difficulty it causes the reader.
8. Never just write "awkward" or "?" without comment.
9. Ask questions for clarification.
10. Phrase suggestions tentatively.
11. Write legibly and don't use abbreviations or proofreading symbols, unless you are sure students will understand them.
12. Criticize ideas and their expression, not the person who wrote them. This may mean controlling your exasperation and frustration. You are evaluating a paper, not an author,
13. Bear in mind the purpose of these comments. Are you essentially trying to justify your grade by demonstrating how bad the paper is? Are you trying to push the student to think through and develop ideas in this paper? Are you trying to prepare the student for improvement on the next paper? Are you trying to feel super-conscientious by spending a lot of time and ink on the paper?

Student Self-Evaluation Form (Christopher Thaiss)

(Complete and attach it to your paper.)

1. Explain what you tried to do in this paper.
2. Describe or list the things that were most difficult about the assignment.
3. What are the successful parts of your paper?

4. What still needs work?
5. What would you like advice on?

Some Common Errors and Suggestions for Treating Them (Christopher Thaiss)

1. Spelling: English spelling is quirky; there are many more exceptions than rules. (It's amazing that people spell as well as they do!) Because many excellent writers have also been poor spellers, it's clear that there is no essential connection between spelling ability and writing ability. Nevertheless, many people avoid writing because they fear misspelling, which has been excessively used as a basis for punishment in schools and other social situations; hence, many poor spellers appear to be poor writers. If you wish students to use writing as a tool for complex thinking, do not mark spelling errors in their writing except in those instances where papers are taken through the drafting and revision stages to an explicit editing stage. When marking spelling during the editing stage, prioritize words that the student repeatedly misspells and key terms in the discipline.
2. Punctuation-Commas: Like spelling, punctuation marks are only used in written language, not in speaking, and correct usage is determined by convention, not by any obvious logic. The conventions for comma usage are particularly vague-professional copy editors frequently disagree on comma decisions-and so it's logical that students make more coma errors than any others involving punctuation. Again, go lightly on marking these, and don't mark them except in the editing stage. Here are two common types of comma errors:

    - comma splice-using a comma instead of a period to mark the end of one sentence and the beginning of the next

      Ex.: Correct English punctuation takes many years to learn, correct English spelling is always in a state of flux. Note: The comma splice is acceptable in British Edited English; it's only an error in Standard American Edited English.

    - leaving out the second comma in a non-restrictive phrase or clause

      Ex.: Mina Shaughnessy, who studied the writing of freshman students in the open-admissions CUNY system ( )gave us many important principles in her book Errors and Expectations.

3. Syntax-Subject/Verb Disagreement: The most common type of error made by students of English as a Second or Other Language.

   Ex.: The non-native English speaker make errors in subject/verb agreement because many languages do not mark difference in singular and plural as English does.

4. Word Usage-Vague Pronoun Reference-"That," "This," "Which": These pronouns become confusing when they do not refer to the nearest preceding noun. We make these errors because in writing we often fail to clarify for our readers the references that are clear to us.

   Ex.: He said at the meeting , "Since it takes less time and effort to mark

spelling errors than to give any other kind of comment on a piece of writing, many teachers have given students only this kind of response to their writing." Can you believe this? (To which part of the sentence does "this" refer?)

NOTE (Gene Richie)
See Rei Noguchi's research in *Grammar and the Teaching of Writing*, which suggests that grammar is most effectively taught within the context of the writer's own work.

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EDITING STRATEGIES

It is important to give students the responsibility for cleaning up their own writing. Some helpful techniques to assist students in correcting their own errors are: 1) to show students what to work on by editing one paragraph or one page and then handing the paper back for them to finish editing, 2) to put a check or two checks in the margins next to the line that contains errors so that students can find and fix their own mistakes, instead of correcting every mistake, 3) to point out two or three types of errors or error patterns that the students can work on rather than trying to get the students to correct every mistake.

Editing Tips

ALWAYS PROOFREAD PAPER COPY. (Although it's important to use spellcheck, print-out and re-read the final draft, preferably out loud.)

BEFORE HANDING IN THE PAPER, READ IT FROM THE BOTTOM UP. (This allows you to focus on grammar rather than content.)

CIRCLE PROBLEMATIC WORDS AND PHRASES WITH A BRIGHTLY COLORED PEN. (Then you can think about how to make this change or get advice about it.)

Editing Checklist (Linda Anstendig)

Sentences:	1. Is every sentence healthy? Are there any run-ons or comma splices, or fragments?
Agreement:	2. Do nouns (subjects) and verbs agree in every sentence? 3. Do nouns and pronouns agree?
Tense:	4. Are verb tenses consistent, rather than shifting from sentence to sentence? 5. Do verb tenses match correctly within sentences?
Conventions:	6. Are all new paragraphs indented? 7. Is the spelling accurate? 8. Are all apostrophes included (to show ownership and for contractions)?
Pronouns:	9. Do we know to whom each pronoun refers? 10. Are pronouns consistent in person throughout the essay?
Variety:	11. Is the sentence style varied rather than monotonous? 12. Are there some short, some long, some compound, and some complex sentences? 13. Should some short sentences be combined?
Prose Style:	14. Are the verbs carefully chosen? Do they reflect what I really want to say or are they commonly used words that don't convey my meaning exactly?

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15. Am I writing in the active, rather than the passive, voice?
16. Have I eliminated prepositional phrases and nouns that I don't really need?

Tutorial Services Students who need extra help with various parts of the writing process should attend tutorial services for assistance: **(PLV-Willcox Hall, Lower Level / PNY 41 Park Row, 2nd fl.)**

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Evaluation of Writing:

By giving clearly written assignments, establishing criteria, and offering the opportunity to revise, an instructor can set definite standards for students to achieve and also can save time in grading the essays.

EVALUATING WITH ASSIGNMENT CRITERIA (CHRISTOPHER THAISS)

1. Criteria should be identified as much as possible in the written assignment and these criteria used to guide our responses. As we read student writing, we'll become aware of "hidden" criteria that we'll need to specify in subsequent assignments.
2. Try experimenting with "criteria grids" in which criteria are listed and portions of credit ("points") awarded for meeting each criterion.
3. Usually avoid cryptic letter grades or point totals until after students have revised drafts. The presence of grades on early drafts focuses attention away from our written or oral comments, and grades force us to use our comments to justify our judgments rather than to help students improve drafts. Premature grades also end a process that should be allowed to continue.
4. In recognizing some student writing, such as journals and impromptu, in-class work, try giving credit for quantity and regularity of work through a check or cumulative point system rather than via traditional letters.

SCORING GUIDES AND CHECKLISTS: These guides may be given to students when assignments are given and criteria are discussed and then used for grading final essays.

Scoring Guide for Essays: Here is an example of an analytic scale that might be used for different kinds of assignments: **(John Bean)**

Quality of Ideas (____points)

Range and depth of argument; logic of argument; quality of research or original thought; appropriate sense of complexity of the topic; appropriate awareness of opposing views.

Organization and Development (_____points)

Effective title; clarity of thesis statement; logical and clear arrangement of ideas; effective use of transitions; unity and coherence of paragraphs; good development of ideas through supporting details and evidence.

Clarity and Style (____points)

Ease of readability; appropriate voice, tone and style for assignment; clarity of sentence structure; gracefulness of sentence structure; appropriate variety and maturity of sentence structure.

Sentence Structure and Mechanics (____points)

Grammatically correct sentences; absence of comma splices, run-ons, fragments; absence of usage and grammatical errors; accurate spelling; careful proofreading; attractive and appropriate manuscript form.

Checklist for Research (Linda Anstendig)

Yes_____ No_____ Were the preliminary steps-notes, outline, thesis, rough draft-completed

Yes_____No_____ Is there a thesis, and consistent point of view towards the subject?

Yes_____No_____ Is there a clear focus maintained? Is there a clearly stated thesis?

Yes_____No_____ Is the introduction effective in presenting the subject?

Yes_____No_____ Are paragraphs clearly developed with good transitions between parts?

Yes_____No_____ Is the organization effective?

Yes_____No_____ Is there a balance between listing of facts and interpretation?

Yes_____No_____ Is the conclusion effective and not just a rehash of introduction?

Yes_____No_____ Are a variety of good sources used?

Yes_____No_____ Is documentation correct? Are there enough citations? Is Works Cited accurate?

Yes_____No_____ Are quotations well chosen? Are there enough? Too many? Are they accurate?

Yes_____No_____ Does the writer's voice come through?

Yes_____No_____ Is the essay informative and interesting?

Yes_____No_____ Is there evidence of analysis, summary?

Yes_____No_____ Are there spelling, punctuation, or grammatical errors which interfere with the effectiveness of the writing? Major problems are:

Yes_____No_____ Is the general format correct and the appearance neat?

Comments:

Grade:

Research Essay Worksheet (Linda Anstendig)

Name:

I. State your thesis and/or a nutshell sentence that sums up what you want to focus on in this essay.

II. What are at least 4 main points that you want to make in order to prove and/or support your thesis?

1.

2.

3.

4.

III. How might you organize these points?

IV. List at least four quotes (2 from reading-"primary source" and 2 from research -"secondary source") that you think important to use as evidence to support your points.

1.

2.

3.

4.

GRADING STANDARDS FOR ESSAYS (LITERATURE &COMMUNICATIONS DEPARTMENT):

A. Outstanding Work. An A paper presents interesting, insightful ideas. There is a clear focus (thesis, controlling idea) which is developed in an organized, concise, logical manner. Unified and coherent paragraphs include specific, relevant supporting evidence and examples. Sentences are varied and well constructed. Word choices are precise, fresh, and vivid. There are virtually no errors in grammar, punctuation, spelling, or usage. Research, if used, is thorough, accurately documented, and effectively integrated.

B. Good Work. A B paper demonstrates a thoughtful, solid understanding of the subject. Although ideas are interesting, they tend to lack originality or insight. Focus is clear and content well organized, but paragraphs may be slightly underdeveloped or need more support. Most sentences are varied and well constructed. Word choice is generally appropriate. Although there may be some minor errors in grammar, punctuation, spelling, or usage, none of these problems is glaring or highly distracting. Research may not be as thorough, appropriately documented, or effectively integrated as an A paper.

C. Adequate Work. A C paper is an average paper, presenting ideas that may be obvious or unexceptional. Parts of the essay may be unclear and information general or repetitious. The essay is somewhat developed and organized. Paragraph breaks may not always correspond to shifts in topic. Sentence structure can be repetitive or awkward and word choice imprecise or inappropriate. Errors in grammar, punctuation, spelling or usage may distract the reader but do not prevent comprehension. Research may not be appropriately used or effectively integrated.

D. Poor Work. A D paper tends to lack insight and interesting ideas. Focus is often confusing or not easily identified. The essay is usually undeveloped and poorly organized. Paragraph breaks can be arbitrary. Statements are unsupported, repetitive, or irrelevant. Sentence structure and word choice may be inaccurate, confusing, or awkward. There are many grammar, punctuation, spelling, and usage errors. Research is poorly documented and ineffectively used to develop the paper.

F. Unacceptable Work. An F paper presents simplistic, inappropriate, or incoherent ideas and lacks focus. It tends to be undeveloped and disorganized. Paragraphs are incoherent, and paragraph breaks often do not correspond to shifts in topic. Statements are unsupported, repetitive, or irrelevant. Sentence structure and word choice are inaccurate, confusing, or awkward. There are many grammar, punctuation, spelling, and usage errors that often prevent comprehension. Research is not evident, or sources are undocumented, i.e., plagiarized.

PLAGIARISM POLICY

Academic honesty demands that all students avoid plagiarism. Plagiarism is defined by The Scribner Handbook for Writers as the act of using someone else's words, ideas, or organizational patterns without giving credit to the source (DiYanni and Hoy 688). Plagiarism will result in failing the assignment and possibly the course. Please see the Pace Undergraduate Catalog for further discussion of penalties for plagiarism.

How to Avoid Plagiarism

- Use quotation marks when quoting an author's words exactly as they appear in the source. Also cite in the text or indicate in parentheses the author's name and the page number at the end of each paraphrase or summary.
- Use Modern Language Association (MLA) style documentation format for all LIT/COM papers. Note that other disciplines such as Social Sciences, Nursing, and Education use American Psychological Association (APA) format.
- Include a Works Cited list (formerly called a bibliography) at the end of your essay.
- Do not borrow, buy, or copy all or part of another person's work-published or not-and submit it as your own.

Works Cited

DiYanni, Robert, and Pat C. Hoy, II. The Scribner Handbook for Writers, 2nd ed. Boston: Allyn and Bacon, 1998.

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LOCATIONS

The following classrooms are networked and have Internet access for every computer:

PLV
Mortola Library Electronic Classroom
Willcox Computer Resource Center and Classrooms

PNY
Birnbaum Library Electronic Classroom
41 Park Row (2nd fl.) ELL

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CLASSROOM FEATURES

The library classrooms have a Robotel system, which allows professors to broadcast the same document to every computer from any computer in the room and/or project the document on a large overhead screen. A student at any computer can also be given control of the keyboard to work on a document. Teams of students can work together on the same document.

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LIBRARY RESOURCES

The libraries provide timely, reliable source publications for electronic research in all disciplines. From the library home page, professors and students can access online resources for different subject categories and the library catalogue and databases.

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WORD PROCESSING PROGRAMS

Word Perfect
Microsoft Office - including, especially, MS Word 7 and PowerPoint for presentations and materials for fonts, graphs, and other graphics (Handout for MS Word 6 available in Computer Resource Center / See PowerPoint guide and assignment below.)

Notes on PowerPoint (Jeanine Meyer)

PowerPoint is a tool for creating sets of slides (also called charts) for presentations. The slides can be viewed online or printed to be made into transparencies (foils) for an overhead projector. PowerPoint, like many productivity tools today, has so many features that new users may not recognize that it is possible to do quite useful work with just a small set of functions of the product. It is especially important to recognize that the important part of a presentation is the content-your content. You do not want your audience to leave only remembering the colors on the slide or the transitions.

How to start and how to create a simple (plain) set of charts
Warning: Exactly how PowerPoint starts may vary depending on the version and the installation.

- Start PowerPoint (from an icon on the Windows desktop or by pushing the Start button. PowerPoint may be in a folder called MS Office).
- You may get a dialogue box with a Tip of the Day. If so, click on OK or Continue or close the box by clicking on the X in the upper right corner.
- You may then view a new dialogue box that gives you two groups of choices: creating a new presentation by various ways or opening an existing presentation. Click on Blank presentation in the first group. When you return to PowerPoint to continue work on a presentation, you will click on the "Open an existing presentation".
- You will immediately get a screen called AutoLayouts. You will see this screen for all new slides. Pick the layout you want. You can scroll down. For a first slide, this will generally by the first AutoLayout, which shows a space for text for a main title and then for subtitles and, possibly, author's name and information. Click on OK.
- Click in each of the box or boxes and then began to write your text. When you are done and click outside the box, your text and/or the background for the text may change colors.
- When you are done (realizing that you can always return and make changes), click on
- Insert and then New Slide.

- You get the AutoLayout menu again. This time, pick another layout.
- Continue. (See below for possibilities involving different media.) You may use the scroll bar to go back and forth. You will see the slide number in the lower left, for example, Slide 2 of 3.
- You can insert a new slide at any point, by clicking on Insert and then New Slide. The slide numbers adjust.

How to view slides: slide sorter, slide show, outline

PowerPoint has a facility for viewing little pictures of the slides, also called thumbnails or snapshots. This is called Slide Sorter.

- You can invoke it by clicking on View and then Slide Sorter or clicking on the icon at the lower left side that shows 4 rectangles.
- You return to regular slide view by clicking on a single slide OR by going to View and then Slide.

PowerPoint also has a facility to show the whole slide on the monitor. This is what you do for making an online presentation. (We will not discuss the issue of projection either through LCD projectors that fit on top of regular overheads or special monitors. Just be warned that these can pose problems. Sometimes the quality requires that you dim the room lights. We advise always making a backup set of foils AND also be prepared to give your talk without slides, preparing handouts for the audience.)

- Click on the icon in the lower left that looks like a movie screen OR click on View and then Slide Show.
- You click anywhere with the mouse to advance or click on the back arrow to go backwards.
- You return to Slide view by reaching the end OR clicking on the Esc key.

PowerPoint also allows you to view the slides in the form of an outline. This form is compressed in comparison to the others and can be a convenient way of starting your presentation or reviewing it.

- Click on View and then Outline.
- Return to normal slides by clicking on View again and then Slides.

How to use the built-in slide designs

PowerPoint comes with a library of templates for slides. When you first open PowerPoint, you can start with a Blank presentation as we indicated above or you can click on Templates to access the Presentation Designs or AutoContent Wizard to get a a basic outline for a presentation. We suggest trying Templates:

- Click on Templates. You get a Window of icons with different names.
- You need to click on an icon to see what it looks like.
- When you find one you like, click on OK.
- CAUTION: if you will be printing these slides on a black-and-white printer, you need to think about what they will look like in that form. You specify black-and-white printing at the time you print.
- Proceed with your first chart as above.

- If you have already written some or all of your slides and now want to add a fancy slide design OR change the design, do the following:
- Click on View, then Master, and then Slide Master.
- Click on Format and then Apply Design
- You get a window for selecting a file. The directory is listed in the upper left. The directory you want is Presentation Designs (under Templates under Microsoft Office). You may need to move around in the files to get this directory.
- Select a design by name. (The names are not particularly meaningful, but over time, you may learn some of them.) You will get a pop-up menu. Click on show and you will see the design.
- When you find a design you like, click on Apply.
- Returning, the system will still be showing the Master slide. Click on View and click on Slide to get back to regular slides.

How to print full slides; 2, 3 or 6/page; notes

There are several choices for printing:

- Click on File and then Print.
- For full copies of all slides, select the options ALL and Slides (for the Print What) .
- For full copies of some slides, change the ALL option to what you want. This may be current slide or Slides, with the numbers of the slides typed into the space.
- For compressed formats, such as 2, 3 or 6 to a page, use the scroll bar to change where it says Print What. These compressed formats are useful for handouts. Members of your audience can take notes on these pages, especially the 3 to a page.

How to incorporate sound: existing audio file

PowerPoint allows you to add an icon to a slide that will cause an audio clip to be played. There are several situations: the audio clip exists already and is in the directory that is the specific Microsoft Office archive that PowerPoint expects; the audio clip exists already and is somewhere else on your computer files; the audio clip does not exist. Here are the actions in each case:

1. Microsoft Archive:

- Click on Insert and then Movie and Sound and then Sound from Gallery. IF a set of sounds has been loaded with your PowerPoint system AND in the place where the PowerPoint systems looks, you will find things such as Applause.
- Click on your choice. You will return to the slide. You can move the icon around. Double clicking on it will play the audio clip.

2. Audio clip already exists.

- Click on Insert and then Object
- Scroll down the type of objects until you see Wave Sound. Highlight Wave Sound.

- Click on Create from File.
- You will get a dialogue box with a space to write the full name of the file. You can also browse to the file.
- NOTE: I found a collection of sounds on my system at Windows/Media/Office97/ This was not where PowerPoint expected.

You can create sounds using tools such as Sound Recorder or Wave Studio. If you do this, remember where you store the file. It is usually a good idea to rename the file from the default name of record.wav. However, if you are ready to record the file immediately, PowerPoint has its own built-in system.

- Click on Insert and then Object.
- Scroll down the type of objects until you see Wave Sound. Highlight Wave Sound. Make sure the Create from New option is on. (This is probably the default.)
- Click on OK.
- A small window will appear with tape recorder type controls. Click on the red button. (This assumes you have a microphone set up with your computer.). Speak into the microphone.
- Click on the solid rectangle to stop.
- Click on File and then Exit & Return to Presentation.

How to incorporate sound: narration

The usual situation with slides is that a person (you) talks and uses the slides to reinforce the message. However, it is possible to set up a PowerPoint presentation to run by itself. These notes will not give all the details for this, but one feature is that narration can be recorded for each slide.

- Click on Slide Show on the top toolbar.
- Click on Record narration.
- You can click on settings to change the type of recording: higher quality takes up more disk space. Click on OK.
- Click on OK to start recording. You will be shown each slide in succession. When you click the mouse, the presentation will move on to the next slide.
- When you have gone through all the slides, you will be asked if you want to save the timings. If you do, this will determine the timing for each slide. You can say no, you will need to put timings in another way OR arrange for someone to advance to the next slide.

How to incorporate images from the PowerPoint archive of clip art

[This is similar to incorporating sound.] PowerPoint & Office 97 provide a clip art archive and also provide a facility for you to insert picture files that you have produced or acquired. Clip art generally refers to line drawings, essentially cartoons. See the next paragraph for how to insert a picture created elsewhere.

- Click on Insert.
- Click on Picture.
- Click on Clip Art. When I did this, I received a message that the archive had not been installed, but then the archive opened up. IF you locate the archive,

select the one you want and click on Insert.

- This will take you back to your slide. The picture will be on your slide with boxes (handles) at the corners and edges. A toolbar of drawing tools is also present.
- You can use the mouse to click-and-drag.
- You can change the size by clicking and dragging a corner handle.
- You can change the proportions by clicking and dragging on one of the handles in the middle of the sides.
- One of the tools on the drawing toolbar (icon paint can against picture) can be used to alter the colors. This is useful if you want to stick to a color scheme.
- Click outside of the picture to set it in place.
- You can click on the picture at any time (for example, after leaving this slide, doing something else, and then returning) to adjust the picture.

How to incorporate images from (your) files

You can produce your own cartoons and drawings using a drawing tool such as Paint Shop Pro. You can also acquire images through the use of a digital camera or a scanner You can also download images from the Web (In Netscape, use the right mouse button and click on an image. You will be given the option to save the image. You may need to rename it to something meaningful to you. Remember where you save it.)

- Click on Insert.
- Click on Picture.
- Click on From File...
- Use the Windows facilities to find the file you want.
- Click on Insert Picture.
- As with clip art from the archive (see above), the picture appears on your slide with boxes (handles at the sides and the corners). A toolbar of drawing tools is also present.
- You can use the mouse to click-and-drag.
- You can change the size by clicking and dragging a corner handle.
- You can change the proportions by clicking and dragging on one of the handles in the middle of the sides.
- If the picture is a digitized photograph or a scanned image, it is called a bitmap. You will not be able to adjust the color scheme.
- Click outside of the picture to set it in place.
- You can click on the picture at any time (for example, after leaving this slide, doing something else, and then returning) to adjust the picture.

How to incorporate a bar graph constructed in PowerPoint

PowerPoint has (at least) two ways to make a simple bar graph in PowerPoint itself.

1.

- Click on Insert.
- Click on New Slide.
- In the AutoLayout window, select one of the layouts that contains a graph and click OK.

- You now have this layout in Slide view. Double click on the bar graph box. A window will open up with a spreadsheet type of data AND the associated bar graph.
- *Change the data in the spreadsheet.* This includes column and row headings and the numbers in the cells. The bar graph will change.
- Click outside of these boxes. The new bar graph will be part of your slide.
- Complete the slide. It may need a title and text.

2. The other way to make and incorporate a bar graph is through Insert

- Click on Insert.
- Click on Chart...
- You get the same spreadsheet of data and associated bar graph. Proceed as before to enter your own date.
- Click outside of these boxes. The new bar graph will be part of your slide.

REMEMBER to save your work, changing the default name to one with meaning for you and putting the file in a directory that you remember.

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E-MAIL

Teacher-student/Student-student Dialogue/Conversation and Reading/Response

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WEBBOARD-ONLINE CONFERENCING

(LINDA ANSTENDIG and EUGENE RICHIE)

Like listserv newsgroups or other online bulletin boards, Webboard is a computer program that distributes a typed message to everyone who has access to the list, or, in the case of Webboard, to the Internet. An individual who has access to the Internet, can log in to Webboard from anywhere, unless otherwise specified. (A professor can choose to limit access to the site to Pace students). Webboard can be used in a number of ways, for example, as an in-computer-classroom activity or as an out-of-class electronic journal assignment. When students post messages, not only do they create a new virtual space in which to exchange ideas, they also switch the audience for their ideas from the professor at the center of the classroom to each other. The nature and quality of the discussion changes, and a new kind of talk-in-writing text is created for class use.

1. To get a preview of this software, type the following URL: http://library.pace.edu/~anstendig; then click on Webboard link from home page. You can also access the Webboard , by typing the following URL: http://www.library.pace.edu:8080/~1
2. To set up Webboard for your class, e-mail Dirk Klingner, Pace Information Systems Librarian, at dklingner@fsmail.pace.edu.
3. The first time you sign on: click on **New User**
   - fill in your name and password (make up one you will remember that's at least 4 letters and/or numbers -write it down)
   - Create your user account by filling in information asked for next to red bullets
   - If you do not have an e-mail address, you still need to fill this in: use the first letter of your first name and your complete last name and add @stmail.pace.edu
   - Click on the **Create** button at bottom of screen
4. The conference screen will come up in 2 frames: On the left you will see some conferences listed, e.g., Eng. 102, or, Links to the Environment 499; English 116 and the Environment. Click on the conference that applies to your class.
5. To post a message after you have clicked on a conference or sub-heading topic, follow these directions:
   - Click on **Post** on **blue menu bar** in right frame and type in the topic (subject heading) Do not click on Post on black menu bar
   - Type in message in large box
   - Click on **Post**
   - You will get a preview of your message and you can spell check and edit it at this time.
   - Click on **Post** again
6. To reply to a topic: Click on **Reply** from **blue menu bar** in right frame and

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follow the same procedure as above for posting. You may find it easier to Click on **Reply/Quote**, which will include original message.

** Please make sure that you post and reply to messages that are relevant to the class theme or subject at hand and are appropriate for class discussion.

Examples of Ways to Use Webboard

1. Responses to readings-students can respond to questions posted by the professor, or can ask their own questions. Students can create and reply to topics and sub-topics, setting up various discussion threads.
2. Extension of class discussion-students can be asked to post summaries of whole class or small group discussions, or to make connections with a discussion topic and readings, films, or real world examples. Sometimes if a controversial issue has been addressed in class, students may feel more comfortable expressing their perspectives online. Also, they have more time to develop thoughtful responses.
3. Communication with students in other classes-students can share their ideas with others on the same campus or across campuses. For example, Eugene Richie, on the New York Campus and I, on the Pleasantville Campus, have both taught English 102 in the same semester and have had our students read some common works. We used the same Webboard conference and gave our students opportunities to converse across the miles about their literary insights. Though they never met, students were influenced by each other's writing and research work. They also shared Website evaluations on material they were reading.
4. Creation of links to Internet research sites-By typing in a URL, or Internet address in the message box, students can create direct links to Internet sites. They can find and evaluate relevant sites for others to access and comment on.
5. Use of Chat Room feature-Webboard also has a Chat function, which enables students to have same time(synchronous) discussions during class time. The professor can help students structure and focus these discussions. Students themselves can work in groups to initiate discussion with prepared questions.
6. Use of Copy, Paste, and Attach Files-students can import text from word processing software so that others can read their essays and respond constructively to them. The new text and comments can then be saved and used to create a final draft.

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WORLD WIDE WEB

(Busiel and Maeglin):

"Browsing the WWW allows users to access and download files at a site, examine and explore broad topic categories, and perform a multitude of keyword searches. Browsing is a crucial tool for research. It uncovers excellent material on an unlimited range of subjects. It can teach valuable research skills, such as narrowing a topic, evaluating source material, and incorporating online research effectively into essay writing."

Evaluating and Citing Internet Sources (Linda Anstendig)

The World Wide Web provides an amazing amount of information and resources for research; however, you need to be able to think critically about each site's value, usefulness and reliability. Please apply the following criteria to any source you find. Don't forget to **cite** each source correctly.

1. Does the site have credibility-Who is the author What are his or her credentials or institutional affiliation Is this a primary source Secondary source Combination of primary and secondary source Is the site linked to others Do the links work What category does the site fit into .edu (educational); .org (non-profit organization); .com (for commercial or for-profit group)
2. How objective is the site and the information presented What is the purpose of the site What kind of evidence is given Is there hard data What is the tone (matter-of-fact, serious, humorous, sarcastic) How much analysis is apparent How much is based on opinion or generalizations How much bias is shown
3. How timely is the site What dates are given Is the site up-dated How current is the information
4. How big a role does graphics play What is the ratio of text to graphics How commercial is the site How effective are the images in conveying meaning and tone
5. Summary: Always check the site for the following: author, title, date, source of information, intention.
6. Rule of thumb for citing sources-Include the following information and check your up-dated MLA or APA manuals(they may be online): author's name, title of work, date of publication or creation of information, online address, (date the source was accessed)
   e.g., Grassian, Esther. "Thinking Critically about World Wide Web Resources."December 3,1996.
   http://www.library.ucla.edu/libraries/college/instruct/critical.htm (29 Oct 1997)
7. Citing online source with print equivalent: Give basic information as in regular citation. Then list the name of the database, and, if possible, date accessed.
   e.g., Jones, Sarah. "Insanity as a Defense" New Republic 15 Oct. 1997. Extended Academic ASAP 1 Nov. 1997.

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MULTIMEDIA PROGRAMS AND SOFTWARE

Netscape Navigator Gold (Handout available in Computer Resource Center)
Netscape Communicator 4.0 with HTML Page Composer (See Guide below)
Front Page (available from Dyson)
Sound Recorder or **Wave Sound** (On most Pace computers)
Paint Shop Pro (See Guide below)

Using Netscape Page Composer (Sarah Burns, adapted by Jessica Shi)

CREATING A NEW PAGE

I. Open Netscape Communicator.
   1. Click on the **Netscape Communicator icon** on your desk-top.
   2. (or) From the Start Menu click on **Start** then follow this path: Programs, Netscape Communicator, Netscape Composer (this directly opens Composer).

   The Netscape Communicator screen will appear.

II. Open Netscape Composer
   1. Click on **Communicator** at the menu bar. Then select **Page Composer** at the pull down menu.
   2. (or) Click on the **Page Composer icon** (picture of paper and pen) on the bottom right hand corner of the Communicator screen.

   This will open up a blank page for you to start working on.

III. Creating a Title for your Page
   1. Click on the **Format** pull-down menu, and select **Page Colors and Properties**.
   2. Click on the **General** tab and enter your page **Title** at the provided space. Usually this is a one-line description of the page, i.e., **"Pace University Library-Instructional Services."**

   The title is what appears in the very top left of the Netscape screen when you are looking at the Web page.

OPENING A PRE-EXISTING PAGE TO EDIT

I. Open Netscape Communicator
   1. Click on the Netscape Communicator icon on your desk-top.
   2. (or) From the Start menu click on Start then follow this path: Programs, Netscape Communicator, Netscape Composer (this directly opens Composer).

   The Netscape Communicator screen will appear.

II. Open Netscape Composer
   1. Click on **Communicator** at the menu bar then select **Page Composer** at the pull down menu.
   2. (or) Click on the **Page Composer icon** (picture of paper and pen) on

the bottom right hand corner of the Communicator screen.

III. Opening an Existing Page (Saved in HTML or HTM format)
   1. Click on the **Open** button on the tool bar.
   2. Select the appropriate drive where you have saved your work.
   3. Browse for the file and then simply click on **Open**.

IV. Opening an Existing Page (Saved as a Microsoft Word or similar format)
   1. Open the file in its original format
   2. Select and then copy the text into a blank page in Composer.

V. Opening a Page that Exists on the World Wide Web
   1. Click on the **File** pull-down menu. Then select **Open Page**.
   2. At the dialog box, type in the address of the page you want to edit.

EDITING AND FORMATTING A PAGE

I. To Change the Background and Text Colors
   1. Click on the **Format** pull-down menu, select **Page Colors and Properties**.
   2. Click on the **Colors and Background** tab and make the appropriate changes.

II. To Create an E-Mail Link
   1. Select the text which you would like to be the link.
   2. Click on the Link button on the tool bar.
   3. The Character Properties dialog box will open. Fill in the **"Link to a Page Location or File"** box with the email address in the following format: **mailto:username@domain**

III. To Create a Link to Another Page on the Web
   1. Select the text which you would like to be the link.
   2. Click on the **Link** button on the tool bar.
   3. The **Character Properties** dialog box will open. Fill in the **"Link to a Page Location or File"** box with the appropriate URL, including the protocol, or example: **http://library.pace.edu**

NOTE: It is a good idea to put your name, e-mail address, and the last revised date on each page you maintain. People who search the Web for information will most likely find these items helpful when evaluating your page.

PUBLISHING A PAGE TO THE REMOTE WEB SERVER

Save your file to your local hard drive or to a floppy disk first.

(NOTE: the University's Web server can not read through folder names on a Windows 95 machine. Save your HTML documents either on a floppy disk, or directly on your C:/ drive, but not in a subfolder such as My Documents).

I. To Upload the Page to the University's Web page Server
   1. Go to **http://support.pace.edu/WEBEDIT** (case sensitive) Enter your username and password. Click the **Manage Web Documents** button.
   2. Use the **Browse. . .** button to browse the hard drive or floppy drive on which you saved your file. Select the appropriate file name and click the **Open** button.
   3. The name of the file you selected should appear in the text box. Click the **Send File** button. Follow the designated link to see the uploaded file in your directory.
   4. The address for your Web pages will follow this format: **http://webpage.pace.edu/HOMEDIRECTORY/filename.html**

For example if Sarah Burns saved her main page on a floppy disk as **main.html**, then uploaded it to her Web space following the above steps, the address she would give somebody so they could access her main page would be:
http://webpage.pace.edu/SBURNS/main.html

NOTE: You must follow the same process to upload any graphic or image files that you have put into your documents.

Notes on Paint Shop Pro (Jeanine Meyer)

Paint Shop Pro is a popular product for creating and manipulating images. Images are stored in a variety of formats, indicated by the file types of the files. (File types are indicated by the extension (the 3 or 4 letters after the period). Web pages use gif and jpg or jpeg files for images. The Word program uses bmp files for images to be incorporated in the word document, which is itself a doc file). One particular use of Paint Shop Pro is to take an image in one file type and produce the corresponding version in another file type. Another common use is to crop an image, perhaps one you downloaded from a Website by clicking on the right mouse button. Here are some instructions for doing specific things with Paint Shop Pro.

General notes

In many situations in Paint Shop Pro (and with other tools), there are default settings of critical attributes. If the default is what you want, this can be easy and efficient. However, if something is not what you want, you will not get the desired effect. In these cases, the system does not give you a message: you need to change XXX. For example, the size of a line or a the stroke of a brush may be set initially at 1 when, in most cases, that is just too narrow.

Starting Paint Shop Pro

- Click on the icon or find Paint Shop Pro from the Program list. It may be by itself or under Multimedia Tools or Accessories or something else.
- When you do start the program, windows may pop up with messages and Tips. Keep going by pressing the indicated button or buttons. They may be labeled 'close', 'start', etc. Paint Shop Pro is shareware. If you get a message that the license has expired, you need to purchase the product or let the people in charge of the lab know they need to do something.
- You will get to the main Paint Shop Pro window. There is a toolbar at the top with a sequence of terms to click for pull-down menus. The first one is File. Below this toolbar are more rows of buttons. There may also be a 'toolbox' of buttons at the side. There are different versions of Paint Shop Pro with slightly different looks. Moreover, someone before you may have altered the look of the screen. Look it over.
- If you do not see a button or group of buttons that you had seen at some prior point, click on View to get a pull-down menu. You will see at the bottom a list: toolbar, tool palette, color palette, style bar, status bar. If the button next to any one is blank, click to turn it on and make that particular collection of buttons appear. Alternatively, if the screen becomes too cluttered, you can selectively and temporarily remove these sets of buttons.

The name of the button, that is, the tool, will appear when you move the mouse to place the cursor on top of the button.

The Color palette contains a spectrum (rainbow) of possible colors along with two overlapping squares indicating the current foreground and background color. This palette changes with the number of colors accessible for the current image. Generally speaking, you will draw with the foreground color. See below on choosing a color for drawing.

Converting an image to a new file type (Saving)

Let us say you need to convert an image file from the file type that it is to a particular one needed by some program. You need to know the name of the image you want to convert AND what file type you want (need) to produce. One example would be that you have a file of type bmp and want to use it in a Web document. For this you need an image of file type gif or jpg.

- Start Paint Shop Pro and
- Click on File to get a pull-down menu of options. One of them is Open.
- Click on Open. Find your file in the usual way for Windows programs. The image will appear.
- Now click on File again and choose the option Save As.
- You will get a Window with choices. You will see the option: Save as File type. If you click on the down arrow next to the slot, you will get a list of options. Click on the one you want. For the gif file type, there are subtypes. If you are preparing images for Web pages and want the image to be interlaced, that is, start with a rough picture and then gradually become more detailed, then pick the interlaced form.
- For a gif file, you can also click on Options and specify what is called a transparent color. This is used to produce a picture without a background, one that appears to float on top of the page.
- If you are going in the opposite direction, that is, from a Web image to one that you are using in a Word document, you should click on BMP.
- You exit Paint Shop Pro by clicking on File and then Exit.

Cropping an image

The situation we describe here is that you want to use a portion of an image, not the whole thing.

- Proceed as above to start Paint Shop Pro and Open the image file.
- Locate among the buttons the one with a rectangle with a dotted outline (this is the button icon). This is the selection tool. Click once 'to acquire the tool' and then
- Move to the image. When the cursor indicating position moves over the image, it will change to a cross hair next to a rectangle. This is the pattern for all the tools.
- What you do now is perform a 'click-and-drag' operation to select an area
    - Determine the upper left-hand corner of what you want. Press the left-hand mouse button down.
    - Then move the mouse down and to the right. You will see the dotted outline of a rectangular shape.
    - When you lift up your finger from the mouse button, the outline will stay. This is 'the selection'. If it is not exactly what you want, simple do it again. That is, move to the new upper-left corner, press down, drag,

and release.

- Now click on the Edit pull-down menu.
- Click on Copy. (This puts the selected area in what is called the Windows Clipboard. You can actually move to any Windows application at this point and paste the selection into another file. We will proceed here to describe making a new image in Paint Shop Pro.)
- Now click on Edit and Paste.
- A small window opens up to ask if you want this as a new image or a new selection. Click on new image. (See below for a description of how to paste something in the same image.) You now have two images 'open' in Paint Shop Pro. You may have worked with multiple documents in a word processing program.
- You will need to click on File, and then Save As, to give the new file a name. When you save, be sure and set the file type to what you need.

Creating a new image

You can use Paint Shop Pro to make original drawings. This could include logos or headings with different colors and different font styles for the letters.

- You start by starting Paint Shop Pro.
- Click on File and then New. A window will appear with options for width and height, background color, and image type.
    - Width and height refer to the width and height of the image! The units are what are called pixels, which stands for picture elements.
    - The background color defines the background for the new image. The choices include black, white, green, red, and blue. You can also specify the background to be the color currently indicated as the background or the foreground over by the side of the screen. The foreground is in a square on top of the background.
    - Image type does NOT refer to the file types mentioned above. The choices here are the number of colors in the new image. The choices are 2 colors, 16 colors, 256 shades of gray, 256 colors, or 16.7 million colors.
    - The choices here determine the size of the image. You can accept any or all of the default settings that appear when the New Image window is displayed. When you have set what you want, click on OK. (You should also try clicking on the Help option. This will include a way to get step-by-step instructions.)

The following instructions will help you make (simple) drawings. The first few times you do these steps, they will seem laborious, but after a small amount of practice. You can also use any of them to draw on top of an image you obtain from somewhere else. Yes, you can draw mustaches and blacken out teeth and these are recommended as good exercises.

Drawing

To draw, you use a drawing tool. These include shape, line, and (single) brush. You can use these immediately, or change the color for drawing first. If you do not choose a color, you will draw in the foreground color for all the drawing tools.

Drawing with a brush

Drawing with a brush allows you to make a free hand type of drawing.

- Click on the single brush. A set of options appears for Brush type, Size, Shape, and Paper Texture. You can reset any of these options or begin drawing.
- The options for Brush type are Pen, Pencil, Marker, Crayon, Chalk, and Charcoal. Set the type by clicking on it. Pen is a good choice.
- Size refers to the thickness of the line. Use the up and down, scroll-type controls. Experiment.
- To draw, use the mouse to move the cursor to the image. It will change to a brush. Press down on the mouse button, move the mouse and release the button to draw.
- NOTE: you can go to Edit and click on Undo to remove the last thing drawn. This means that it does make sense to draw in small strokes.
- NOTE: you can clear the whole image by going to Edit and clicking on Clear.

Picking a color for drawing

To change colors, you have two options.

- Click on the square holding the current foreground color. A palette of colors will appear. You can pick a new color and then click OK. This resets the foreground color.
- Move the cursor over the spectrum of colors. You will notice that the cursor changes to an eyedropper. (This eyedropper can also be used to pick up colors from an image.) Click on the color you want. This will change the foreground to the indicated color.

Drawing a line

You can draw one or more straight line segments.

- Click on the line icon.
- An option window appears in which you can set the size of the line. The default setting may be 1, which is probably too narrow. Use the arrows to set it to whatever works. The setting 10 is a good start.
- Move to the image. The cursor will change to a cross hair next to a short line.
- Press down the mouse button when the cursor is at the place you want for one end of the line segment.
- Drag the mouse.
- When you release the mouse button, a line segment will appear.
- If you want a set of connected line segments, press down, drag, release but do not move the mouse. Press down again and now move the mouse.

Drawing a shape: circle, rectangle, oval

You can draw several different standard shapes. To do this

- Click on the shape icon. This is a rectangle with solid lines, not dashes, for an outline and it is called Shapes.
- A set of options will appear.

- Line indicates the size of the outlining line. Experiment. The values 3-8 are generally okay.
- Shape gives you the options: rectangle, square, circle, oval.
- Style gives you the choice of outline or filled.
- You now move the cursor to the image. It will change to a cross hair next to a rectangle. It is a rectangle even if you made another choice of shape. Click and drag to make the shape. When you are done, the shape you have indicated will appear.

Duplicating part of a picture

You can use the selection tool, and copy-and-paste, to duplicate part of a picture in the same picture. See above on cropping.

- Use the selection tool (the dotted outline rectangle) to make a selection.
- Use Edit/Copy to copy this selection to the Clipboard.
- Use Edit/Paste.
- Choose the option Paste new selection. You will now have a new (second) copy of this selection. The cursor will change shape. You can move this new selection around by pressing down and moving the mouse. The selection will stay where you drop it (by releasing the mouse).

Placing text on an image

Paint Shop Pro provides a Text tool for putting text in an image. Note: after you have placed the text, you cannot go back and change it as you would in a word processing program. To insert text:

- Change the foreground color to what you want by clicking on the square Or clicking in the spectrum of colors.
- Click on the Text Tool. This is the button (icon) labeled A.
- Moving over to the image, the cursor will change to a cross hair and the letter A. Click on the image.
- The window for adding text will appear. You can set several options:
    - Choose a font for the text
    - Choose from regular, bold, italic, bold italic.
    - You can choose other options. Use the HELP feature.
    - To write in the foreground color, make sure Floating is selected. (See HELP to explain what happens when Floating is not selected-it can achieve the effect of making the letters form a cutaway pattern in an existing image.)
    - Write your text in the window.
    - Click on okay.
- Your text is now in a floating (moveable) selection on the image. The cursor changes to a cross. You can move the text around.
- To position the text, click on the RIGHT mouse button.

Undo, Erase(r), Clear

What do you do if you need to change something you have done There are several possibilities.

- Click on Edit and then Undo. This removes the most recent action. If you have made a drawing with separate lines or strokes of a brush, then only the last will be removed.
- Use the eraser tool to erase part of the last addition to the image. Click on the eraser icon. A new window will open up defining the shape and size of the eraser. Think of the eraser as drawing with the background color. Note: eraser works only on the last addition.
- Click on Edit and then Clear to clear everything from the image. You may need to do this several times.
- Click on File and then Close. You will be asked if you want to save the current image. If you are doing this because you are dissatisfied with it, click on No.

Paint Shop Pro has a great many features. You do not need to know all or even many to begin doing productive work and you can gain skills by experimenting and using HELP.

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SPECIFIC STRATEGIES AND MODELS OF ASSIGNMENTS FOR WRITING WITH TECHNOLOGY

Focusing on PowerPoint,e-mail, Web research, and multi-media presentations at the university level is essential for students since writing in their professions will use e-mail and the World Wide Web and may involve online presentations. According to Mary E. Hocks and Daniele Bascelli, "Because multimedia combines verbal, visual and auditory forms of communication, these projects keep complex writing and planning skills while reinforcing skills of visual literacy."

PowerPoint Assignment

ADVANCED ACCOUNTING (SUSANNE O'CALLAGHAN)
Skills Developed Through this Project:

Team Work
Writing
Critical Thinking and Hypotheses Development
Oral Presentation
Technology (Power Point)
Worldliness through Knowledge Acquisition

Context of Curriculum:

Students are learning about consolidated financial statements and foreign currency translation. When a parent company is U.S. based with financial statements presented in U.S. dollars but owns a subsidiary in Egypt with financial statements presented in Egyptian pounds, these statements must be presented together for financial reporting purposes on U.S. stock exchanges. The students learn the accounting techniques of translating the Egyptian company's financial statements from Egyptian pounds into U.S. dollars by using foreign currency exchange rates. This allows the overall financial statements (the U.S. parent and its Egyptian subsidiary) to be presented together, all in U.S. dollars.

Students learn the mechanics of consolidation accounting and foreign currency translation but do not really understand **why** the foreign currency exchange rate of Egypt changes over time. Over a semester period, the *Wall Street Journal* will have many articles relating to Egypt (or any other country.) After reading these articles, students are more aware of the impact of culture, nature disasters, politics, inflation, religion, trade deficits and surpluses, trade agreements, political unrest, frauds, etc. on foreign currency exchange rates.

Assignment:

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From their *Wall Street Journal* readings, students must develop hypotheses about why their particular country's foreign currency exchange rate changed during the semester. At the end of the semester, the group must present a 7 minute slide presentation using Power Point.

The project is 10% of their grade and is graded based on a) overall team presentation (this includes professional business attire), b) professionalism of slides, c) sophistication of hypotheses development, and d) individual effort to the team project.

Actual Assignment in Syllabus:

Team Work: Team work is a critical part of the course and involves 10% of the course work. The implicit promise in the partnership of a team is to make a good faith effort to achieve excellence in the assignment. Each team member should attempt to build personal networks with other team members; help other team members to develop whatever skills are needed in the team projects; participate in the projects; and assess each other's efforts during and at the end of the semester. All teams are assigned randomly.

Foreign Currency Project: In order to better understand the concept of foreign exchange rate determination and the many variables that cause exchange rates to fluctuate, part of the course involves a project utilizing *Wall Street Journal* readings on foreign countries. Each three person team will be assigned a foreign country to use in this project. Each day each team member should peruse the *Wall Street Journal* for articles relating to their assigned country. Each team member should perform this task independently of their team mates by documenting the article in their individual journal. Team members should try to avoid using duplicate articles. Each day's entry should appear on a new page of the journal and should be dated and contain appropriate referencing. (Referencing example: MacDonald, Elizabeth, "FASB Moving Ahead on Rule on Derivatives," The Wall Street Journal, July 17, 1997, page A2.) You may want to cut out the article and tape it into the journal for future reference. These articles should provide the support for any hypotheses your team makes as causes for changes in your country's exchange rate. Each team member's journal should include no less than 14 articles. In selecting your journal articles you should consider the following:

- The cultural, and other aspects, of your chosen country (political structure and changes, religion, natural resources, history, etc.),
- Incorporate business/economic statistics,
- Integrate the culture and business of the selected country,
- Document exchange rate fluctuations throughout the semester.

Presentation: (on due date)

Each team will present a 7-minute, 3-piece slide show using Power Point to illustrate the concepts learned from this assignment. Include the economic and cultural phenomena that your team believes were probable causes of the fluctuation in exchange rate from the beginning of the semester to the end of the semester. Turn in to your professor the 3 slides and the individual team member journals on that date. This project constitutes 10% of your grade and the grade will be determined based on overall team presentation, professionalism of slides, sophistication of hypotheses development, and individual effort to the team project.

Peer Review Rating Form for Group Work (Susanne O'Callaghan) Students who are teddy bears are those who cannot see anything wrong with a peer student's work! Students who are sharks refuse to see anything right with a peer student's

work!
Both types of students are at the extreme.

Working in groups helps one learn about interdependence and leads one to mature judgments. Hopefully, you are not a "shark" or a "teddy bear."

Please rate the students you worked with on group assignments during the semester. Consider their contribution to the project; ability to meet deadlines; cooperation with others; and quality of individual work.

All evaluations will be **kept confidential!** Feel free to write in any comments you wish about anyone's contribution or lack of contribution.

FIRST RANKING (Do not include yourself) Allocate 100% to all team members involved except yourself.

Team Member #1's Name: _____
Team Member #2's Name: _____

Total Allocation 100%

SECOND RANKING (Include yourself!) Allocate 100% to all team members involved including yourself.

Your Name: _____
Team Member #1's Name: _____
Team Member #2's Name: _____

Total Allocation 100%

Other Comments: _____

E-Mail Assignments

E-MAIL (GEOFFREY BRACKETT)
STUDENT / TEACHER COMUNICATION

E-mail assignments are easily worked into a traditional syllabus. I have had students send introductory paragraphs, outlines, and possible paper topics via e-mail at certain intervals before papers were due in class. It affords them (and me) a bit more flexibility, and it works especially well for classes which meet once a week in the evenings. And, since all e-mails are encoded with a time and date sent, I know when they have sent them-if they have been sent by a particular deadline or no. Also, using the "reply" button, I can answer any queries quickly and effectively (or send warnings about tardiness).

STUDENT / STUDENT COMMUNICATION
Internal: E-mail has been very beneficial for the development of student study groups, as it allows students to communicate with each other asynchronously out of class, and it can also afford the professor a record of that interaction, which is sometimes hard to monitor. Let's say a class is broken down into groups of four students to research and discuss specific topics for presentations, or research papers, or something of the kind. The project timetable is three weeks. The professor

requires that each student must send one e-mail and respond to one each week. When the student sends or responds to an e-mail, the mail goes to the whole group and a copy goes to the professor. Each student and the professor then have an electronic (or written, when printed out) records of the groups interaction. This helps in the development of the project, but it also gives the professor an idea of which students have done the most work, etc.

External: It is also possible to have students communicate with other students outside of their own class. I have used this idea to interesting effect by coordinating my ENG 102 class with a colleague's class at Illinois Wesleyan University. We grouped our students randomly into discussion groups (3Pace students to 2 IMU students) and had them exchange ideas about a common topic-in this case it was the difference between a "hero" and an "icon." After at least two e-mails per student to his or her group discussing the ideas, students had to send their introductory paragraphs in to the group for responses. This exercise thus combined a kind of group discussion with peer review, but connected students from different states, who only knew each other through their writing. Ideas of this kind, of course, could probably be easily worked out between classes at Pace using students at different campuses.

Web Evaluation and Research Assignments: Sample student critiques of Websites are also included in *Working the Web: A Student's Guide*, by Carol Lea Clark.

PACE SHAKESPEARE PROJECT (JANE COLLINS)

The Pace Shakespeare Project (http://library.pace.edu/~litcom/henry/) Welcome to the Web page of the Pace University Shakespeare Project. This Web page is a work in progress and is being created through an on-going collaboration between Pace University students and faculty interested in the life and works of Shakespeare. We have developed an annotated bibliography of Shakespeare sources on the Web which has already had frequent visits recently. Also, we have begun an archive of student essays and a set of film and performance reviews. We'd like to share our research and writing with the Internet community, making it available to other college students, professors and people interested in Shakespeare's life and work.

Below you will find links to the Henry V discussion forum, annotated bibliographies and newsgroup. Students evaluated Internet sites relating to Shakespeare and his plays. They created Web documents to present annotated bibliographies.

Examples of the Shakespeare Student-Annotated Bibliography Page
SHAKESPEARE WEB(http://www.shakespeare.com/) The goal of this page is to get people to understand and enjoy the many works of Shakespeare. the author of the Website has a question and answer link available for people with questions regarding Shakespeare. There is also information concerning festivals that are constantly updated. The page is trying to setup a Shakespeare Search engine but is having difficulty doing so. It does offer the next best thing though, a complete works of Shakespeare which you are able to browse through. This site will always be improving as long as people keep showing interest in it.

THE WORKS OF THE BARD (http://www.gh.cs.usyd.edu.au/~matty/Shakespeare/) The point of this page is to help test out a new search engine that would focus on Shakespeare. The site received a four-star rating from Magellan and is among the top five percent of the best home pages on the Web. The page has information on

Shakespeare festivals and companies. It also contains online texts of all of Shakespeare's histories, comedies, tragedies and poetry. Finally, the site helps to give more information by offering links to other related sites.

ONLINE RESEARCH (GEOFFREY BRACKETT)

If you are starting out to use the Web for a composition course, it is most helpful to examine the "library" side of the Web. All of the major papers and magazines now have a presence on the Web, and in some cases they contain much more information than the printed versions. This means that the Web can be used just as a library-and in fact many libraries as well as journals are online. Not everything on the Web can be taken at face value, but this is true of traditional publications as well, and part of what we teach our students helps their critical abilities. In a world of Heaven's Gate Websites etc., though, most of our students know this anyway.

The Web is an excellent source for enhancing the readings in a typical freshman writing anthology, and can be easily used as such. Students can use the *New York Times* site to gather background information, and deepen their understanding of a particular issue.

Example - let's say you have given an assignment in ENG 101 on the issue of "ebonics." Perhaps this topic has arisen from discussion related to an essay in your anthology, and you want students to explore the issue's contemporary relevance. You could send them to

http://www.nytimes.com

to do a search for a dozen or so recent articles on the subject to inform their argumentation. If this is done early in the semester, it might lead to an interesting research paper.

The Web is also quite useful for gathering background information on a particular author in an anthology. In many cases, people who are anthologized will also have some work on the Web, or there will be some biographical or critical work on them.

Example-your students have read "Killing an Elephant" by George Orwell, and a student is searching for some background material. Pretend that you are the student, and enter a search engine such as "EXCITE." Enter in the key words "George Orwell" and perhaps "Political Writings." Follow the links to whatever text you would like to see. Now, one of the very useful things about the Web is the ability to search a document; if a student wants to explore the idea of shame and action in the Orwell essay, he or she can find the text online and do a search with the relevant words.

ENG 102 INTERNET ASSIGNMENT (GEOFFREY BRACKETT)

The above ideas for ENG 101 obviously also apply to ENG 102, but the study of literary genre in some ways makes the use of the Web even more intriguing from a pedagogical point of view, as the accessibility of literary texts and literary criticism on the Web is probably one of its particular strengths. Indeed, many publishers are nervous about the Web's development on this point. From a professor's view, though, it essentially allows one the ability to expand and add to any anthology-and

possibly to do without one (or compose one's own).

Example-Since it is Shakespeare's birthday, and some of your classes are probably engaged in rummaging through his work (as my class is involved in *Hamlet*), let's imagine an assignment where one student has to research the Elizabethan concept of "melancholy," and another has to find out information about the Elizabethan theatre, and possibly even the "Globe." Try searches on these two topics, and see what you come up with.

INTERNET RESEARCH ASSIGNMENT (BILL OFFUTT)

Each student will research, using online historical data bases and Web resources, one of the authors of the four required books and the reviews related to that author's books. Students will write up a short analysis of that historian's oeuvre and the reception that the particular book we read received in the literature.

LIT 482F: THE SUPERNATURAL IN LITERATURE (REBECCA MARTIN)

At the end of this semester, after we have read a variety of fiction from the 19th and 20th centuries, we will investigate the most current supernatural fiction published on the Web. At a site like http://members.aol.com/andyfair/house.html and other sites listed in the course's online syllabus students will access new fiction and will analyze it in a formal written assignment. Evaluate the works in terms of the continuity/discontinuity of technique and tradition that you recognize in it and evaluate its value in comparison to other supernatural fiction explored in the course. Students will be given extra credit for locating and evaluating hypertext supernatural fiction on the Web; this fiction may have many features in common with classic fiction, but challenges traditional reading techniques and approaches to narrative.

INTERNET ASSIGNMENT FOR PHILOSOPHY 110 (ROBERT CHAPMAN)

The dimensions of this course (Philosophical Problems PHI 110) require knowledge of philosophical positions that cover a broad segment of western history, and the various divisions of philosophy-metaphysics, epistemology, axiology (values) and logic. To become familiar with these important temporal and conceptual divisions and for preparation for your term-paper, students will create a WEB bibliography addressing the following historical periods: ancient, medieval, modern (enlightenment)/contemporary philosophy (three sites for each), and TWO of the four divisions in philosophy (three sites for each).

Provide the following information on each site:

- category the site best exemplifies (e.g., ancient, epistemology)
- credibility-author, credentials, institutional affiliation and links to other sites
- source (primary, secondary, etc.)
- last updated

INTERNET CLASSICS ARCHIVE ASSIGNMENTS (MADONNA ADAMS)

The goal of this assignment is to become familiar with online resources that will provide you with tools for expanding your understanding of the geographical and political context in which the Greek philosophers lived and wrote.

Assignment # 1.

Go to "The Internet Classics Archive" (listed under the Web Bibliography on this syllabus). Under the Perseus Project find Thomas Martin's Overview of Archaic and Classic Greek History.

a. Skim the outline given and find section 12 on the Peloponnesian War and the historian Thucydides. Read the general historical information on Thucydides.
b. Locate the sources on Thucydides. This link is part of the larger Perseus Project which is found in "The Internet Classics Archive" listed on the Web Bib. in this syllabus.
c. Find two different views on Thucydides' "historical account" of the Peloponnesian Wars.
d. Write a summary of the two views and give the sources you used.
e. Write a paragraph on your sense of Thucydides' work, and post on our Webboard.

Assignment #2.

a. Explore the historical material about Socrates in Thomas Martin's "Overview of Archaic and Classical Greek Philosophy." See link in assignment #1.
b. Read the selection by Aristophanes about Socrates and compare it to the description of Socrates that Plato gives in the Apology.
c. Read the view of Xenophanes in his history and compare it to that of Aristophanes.
d. Write a thorough paragraph for the Webboard in which you evaluate two of these sources in relation to the other.

Note: You can find the texts by Xenophanes and Aristophanes by searching "The Internet Classics Archive" given in our Web Bibliography as well as in Pace Library holdings.

LIT 211-BRITISH LITERATURE (GRACE LAMACCHIA-PARIS)

Research and evaluate Internet Websites for Aphra Behn, English writer, utilizing five different search engines. Then use your evaluative criteria to develop a selected bibliography in MLA style of at least five items.

LIT 331-MODERN EUROPEAN DRAMA (GRACE LAMACCHIA-PARIS)

Research Internet Websites for New York City theatre reviews of Samuel Beckett's "Happy Days" or Krapp's "Last Tape" through 1998 and then prepare an annotated bibliography in MLA style of at least ten items. Attach copies of two reviews, the best and the worst in your opinion.

WWW ASSIGNMENTS (LISA LOW)

1. Subscribe to the Milton-L. Read the list for five days and keep a journal of the topics discussed. Comment on the list. What are your reactions
2. Sign on to the Milton-L. Post a question (or make a comment) relevant to the ongoing discussion.
3. Go to the Dartmouth Reading Room for Paradise Lost (http://www.dartmouth.edu/milton/reading _ room/pl/ book-1//index.html). Compare the annotations for the first five lines of Book Three of Paradise Lost

with annotations of the same lines in Hughes. What differences do you find

ITA 280: INTENSIVE REVIEW OF ITALIAN (ADELIA WILLIAMS)

The following will be assigned on a weekly basis. Go to the instructor's home page and locate the Selected Web Bibliography for Internet Resources for Italian culture and language. Visit any one of the sites listed. Be prepared to return to class to report back in Italian on the kind of information available at this site. You will then be asked to write a one paragraph summary, in Italian, based on the information you found at the site. After the mid-point of the semester, students will be asked to locate their own Web sites in order to complete the assignment. Notable sites will be added to the instructor's list.

INT 202: THE FRENCH AND AMERICAN NOVEL (1830-1920) (ADELIA WILLIAMS)

Visit Dr. William's home page and locate the selected sites for the French author read in class: Balzac, Flaubert, Zola, and Proust. After visiting these sites, do a Web search through the Pace Library Home Page on any one of the four authors. After selecting a site that appeals to you, be prepared to return to class with a printout of the page. Each student will speak briefly to the class about the information discovered on the Web

INTERNET ASSIGNMENT: SOC 102 (ROGER SALERNO) Go to the Web page for this class (http://webpage.pace.edu/rsalerno/roger.html). Study it carefully. Look at the sites already provided for each class topic.

Select one of the topics we will be covering this semester. Search the Web using at least two search engines for sites relative to this topic.

Provide a 100-word description for each of two sites you've explored (e.g. sites dealing with some aspect of family). Copy and submit the first page of each site along with your description.

In this assignment you should state why you think this site is important and why you believe other students should be interested in it.

Keep in mind that you will be using these sites for a short research paper on this topic. The paper will be due the last week of November.

ENG 482 HONORS RESEARCH SEMINAR (LINDA ANSTENDIG)

Our class researched Websites and developed criteria to assess reliability, credibility and objectivity of online sources. Each pair of students chose 3 topics to research. Students accomplished the following:

1. learned about different search engines
2. developed a checklist to evaluate sites
3. learned HTML and created HTML documents to present their findings about the topics researched
4. learned about the World Wide Web and its viability as a research tool
5. developed the habits of mind to evaluate any reference source

STUDENT PROJECTS We list the student projects by the topics they studied:

Crop circles, Gracie Jiu Juitsu, Animal preservation
Claddagh Ring, Gangsters in Hollywood, Technology in Film
Terrorism on the airlines, Foster care, "Party of Five"
Alfred Dreyfus, Corvette, Unidentified Flying Object
Native American Colleges, Circus History, Titanic Disaster
Astrology, Poetry, Art
Snapple, European Hostels, Black Magic / Voodoo

Webboard Assignments

PHILOSOPHY 110 (ROBERT CHAPMAN)

Every week I will post, on my Webboard, a quote, which all students will respond to, via Webboard. For example, Heraclitus is reported to have said, "you can never step into the same river twice." What do you think he meant, and does it have any relevance for today Also, to which aspect of philosophy do you think this saying best fits and why.

LIT 369E- GREAT AUTHORS: JONATHAN SWIFT (REBECCA MARTIN)

At the heart of the semester, you may find Swift's writing challenging both because of his style and his often topical and therefore unfamiliar subjects and references. And, too, his sharply satirical mindset may take some getting used to. This class will be using Webboard, and an online conferencing system, to provide a new platform for discussion and study outside the classroom. This class meets one night each week, but Webboard will give all of us constant access to each other for sharing ideas and supporting each other in our intellectual activities. Our activities outside the class will enrich the classroom experience for all of us. Our interaction in this forum will take at least two forms. Each week I will post several study questions for online response (rather like a traditional journal but to be shared with everyone) that will focus our discussion and give students the opportunity to try out their ideas on focused topics and in a fairly formal setting. These questions and responses will serve as the starting point for class discussion each week. In addition, students will use the chat function on the Webboard to share their thoughts and problems less formally. A schedule of postings and additional guidance are in the syllabus.

PHOTOGRAPHY ASSIGNMENT (ROGER SAYRE)

You will use Webboard to critique photographs that I post with specific critiquing criteria. Later, you will critique each other's work. You will need to critique one piece and respond to several others. These discussions will act as a starting point for later class discussions.

HIS 113-THE AMERICAN EXPERIENCE: THE EARLY AMERICAN LEGACY (BILL OFFUTT)

Readings are divided into 75-100 page segments. Questions related to weekly reading assignments that form the basis of in-class discussions will be distributed in class and are posted on my Web pages. Each week, 2-3 students will serve as a discussion/Web leader and will be responsible for one section of the reading and the related questions. These students will post, at least 4 days before the date of the in-class discussion, answers to at least 3 of the questions pertaining to their reading on a Webboard. All students will be required to respond to at least one answer per leader prior to the in-class discussion on the Webboard. In-class discussion will focus on the debates generated prior to class. Students' participation grade will depend on not only in-class talking but also in the quality of their

contributions to the Webboard debate. Each student MUST lead the class for one week's assignment "Audience" members earn points toward their discussion grade by quizzing the panel about the facts, commenting about the issues, or asking questions about interpretations posted on the Web. (NOTE: you may also earn "audience" points by attending various events announced throughout the semester.) Therefore, discussions can be compared to a talk show, with the professor's job to moderate the online and in-class discussions.

SOC 102 (ROGER SALERNO)

You are required to write a two to three page essay on the midterm comparing Freud's and Nietzsche's ideas on repression and its role of civilization. This will be due on November 3, 1998. However, before you do this I would like you to share your initial ideas with your classmates.

For this purpose go to the Webboard for this class and respond to the ideas presented by Nietzsche and Freud in Collins and Makowsky. You should write no more than fifty words dealing with their ideas centering on the above noted issue. This must be submitted on October 20, 1998.

By the close of October 27th you must respond (in at least fifty words) to one other student's comments. In this statement you should state your agreement or disagreement with the ideas presented by your classmate. It is important that you be respectful in your comments.

DIGITAL IMAGING ASSIGNMENT (ROGER SAYRE)

This is a collaboration with a Digital Imaging class at a university in Texas. You will respond to artwork created by students in the other class. Responses will both be visual (manipulating an image and/or using it as a springboard for new images) and verbal. Images will be posted to a Web page and dialogue between students will take place either through e-mail or Webboard.

ROBOTEL / WEBBOARD GROUP PRESENTATION (EUGENE RICHIE)

Using the broadcast and discussion features of Robotel and Webboard, your group will prepare a thirty-minute cyber-presentation on the author and work of your choice. Together (this could be done by e-mail), write a 100-word summary and critique of the author's life and chosen work with links to Websites. Post this document and the links on Webboard so that other students can see them and use them after your presentation. You will use this summary to present the author and work (with links) to the class. Then you will use a pre-posted discussion question for a live, informal Webboard Chat focusing on students initial responses to the chosen work. Next you will ask students to individually answer three pre-posted discussion questions on the themes, issues or literary elements (symbols, irony, viewpoint) covered in your presentation. The summary and critique should be written together, but each person should also be responsible for researching and preparing a document (outline, notes, microtheme) on a specific aspect of the presentation.

Multimedia Web Page Assignments

INT296-BEOWULF TO LEAR: TEXT, IMAGE, HYPERTEXT (MARTHA DRIVER AND JEANINE MEYER) The best student work is posted as the assignments are completed during the semester.

Student Work - Spring, 1998

1. Team projects-respond to assigned sections of Beowulf, creating internal and external hyperlinks:

   Welcome to Heorot
   Battle Under the Sea
   The Feast at Heorot

2. Individual projects-brief passage analysis from Sir Gawain and the Green Knight with two or more illustrations with appropriate captions (possible to link this project with the character analysis):

   The Introduction by Brian Hannabery
   The Green Knight's Challenge by Lourdes Acosta
   The Beheading Contest by Janet Bobr
   Christmas Morning by Anthony Calderon
   Christmas Day by Aisling Murray
   The Castle by David Mossakowski
   The Royal Truth by Teresa Piscioneri

3. Individual projects: illustrate a traditional character analysis (of a character from Canterbury Tales or the Arthurian legend) with an audio recording of a monologue created for the character, links to relevant external Website, and an image map:

   Sir Gawain by Anthony Calderon
   Sir Gawain by Brian Hannabery
   The Monk by Lourdes Acosta
   The Wife of Bath by Stacy Nikolopoulos
   King Arthur by Janet Bobr

4. Final project [Group]-choose 1:
   a. Create a virtual museum of the Middle Ages and early Renaissance with a guided tour (audio) and glossary of terms.
      Museum of Illusions by Brian Hannabery, Aisling Murray and Janet Bobr
   b. Create a scene from King Lear with illustrations and links to monologues and character analysis.

POETRY WEB PAGE / WAVE SOUND ASSIGNMENT (EUGENE RICHIE)

Choose a poem from my list on the course home page and create a Web page with a 100-word explication of the poem's themes and images. Also use interpretive illustrations (from the Internet or scanned), a link to a reading of the poem recorded in Wave sound or Sound Recorder, links to relevant external Websites, and an image map. Include a Bibliography of all books, Websites, and other resources used in the creation of the Web page. Title and date your page.

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ROLES AND RESPONSIBILITIES OF STUDENT ASSISTANTS

(Adapted by Eugene Richie from University of Richmond WAC Online Writing Fellows Program Handbook)

Sample List of Possible Responsibilities for Writing and Technology Assistants

To the professor/class:

- meet with the professor (and other Writing and Technology Assistants) as early as possible in the semester to discuss the syllabus, assignments, and expectations;
- attend at least a portion of one class meeting to introduce yourself and the Writing and Technology Assistants Program to students;
- collect, read, and provide written commentary on 2-3 sets of papers for approximately 15-30 students;
- schedule and hold individual writing conferences within one week of reading each set of papers to discuss your written commentary;
- promptly inform the professor and the Writing and Technology Assistants Program Director of any difficulties you encounter in fulfilling these responsibilities.

To the Writing and Technology Assistants:

- check your e-mail account at least once per week;
- promptly respond to all requests for meetings and information;
- keep the Writing and Technology Assistants Program Director informed of any change in your address (campus or home), phone number, or e-mail address;
- inform the Writing and Technology Assistants Program Director of any plans you have to leave the program and of any plans to return;
- promptly inform the Writing and Technology Assistants Program Director of difficulties you predict or encounter in fulfilling these responsibilities.

Note: The workload may vary from semester to semester. Call the Writing and Technology Assistants Program Director if you have any questions about the amount of work you're asked to do.

Hints for Effective Conferences

Never:

- Discuss grades with a writer
- Critique a writer, her instructor, a syllabus, or an assignment

BEST COPY AVAILABLE

- Forget an appointment with a writer. Standing someone up even once will mean dismissal from the program
- Write for the writer. Ask questions instead or, in the case of a grammatical correction, assist with a representative example.
- Give your reading of a text or idea. This is the writer's job.

Avoid:

- Focusing on grammar or mechanics when larger problems are present
- Doing most of the talking. Let the writer's agenda be the focus of the conference, except when the writer's goals are at odds with the assignment, your other responsibilities, or the honor code.

Always:

- Be courteous and patient before and during the conference
- Provide grammar, editing, and revision information for writers, as needed
- Invite the writer to make another appointment with you or another tutor
- Bring concerns about a conference to the Writing and Technology Assistants Program Director.

Do's and Don'ts for Writing Commentary

(adapted from guide by Adria Bader, University of Richmond Writing Fellow, '96)

This checklist works well in any course that involves written peer critique of papers. You will develop your own way of commenting as you gain experience, so don't be afraid of creating your own system as long as it works well with your peers.

Commentary DO's:

- Read a draft all the way through BEFORE you begin to comment on it
- Spend at least 20 to 40 minutes commenting on a single draft
- Use a number/comment system instead of LONG marginal comments
- Raise questions from a reader's point of view; points that may not have occurred to the writer
- Focus on the overall problems of content before looking at surface level errors (i.e. grammar, spelling)
- Phrase comments clearly and carefully (Any student should be able to read the commentary and understand what needs to be changed.)
- Make comments text-specific, referring specifically to that writer's draft (NO "rubber stamps" such as "awkward" or "unclear" or "vague"
- Direct comments to breaks in logic, disruptions in meaning, and/or missing information
- Structure comments to help writers clarify their purposes and writing strategies in that specific draft
- Offer SUGGESTIONS, not commands, when possible. For example, suggest changes in positions of paragraphs to aid organization.
- Comment through the use of questions ("This sentence confuses me a little, can you reword it to make it more clear? OR "Could you make a stronger transition

between these two points?")

- Look for unexplained "Code Words" in the draft and ask the writer about them ("What exactly does `Different aspects' mean here?")
- End comments should include the main STRENGTHS in a writer's draft as well as 2 or 3 of the most important things that need improvement
- If something appears too complicated to write in the commentary, just mention that you have something that you would like to talk to the writer about when you have your conference.
- Ask for citations when it is apparent that sources have been used but not identified.
- Suggest sources.

Commentary Don'ts:

- DON'T write commentary in red ink.
- Avoid turning the writer's paper into YOUR paper.
- Avoid saying an idea is wrong. Instead, ask student to check the accuracy of an idea and cite evidence for it.
- Do not contradict yourself ("Condense this sentence," followed by, "You need to be more specific and develop this paragraph").
- Don't overwhelm a writer with too much commentary .
- If the writer is not sure that he or she has understood the assignment, and you aren't sure either, DON'T be afraid to tell the writer to talk with his or her professor.
- Don't take forever in your commenting on a draft; remember that the writer needs ample time to revise.

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DYSON COLLEGE
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ASSESSMENT

The Pace University NEH-Funded Writing and Technology Assistants Program needs to be carefully and consistently evaluated in order to remain vital. Because this program involves students, assistants and faculty, evaluation should involve all three groups. Evaluation forms will be requested of all participants.

Determining, through portfolio assessment and final essays, for example, whether student writing has improved is a necessary part of assessing the success of this program. However, there are many other benefits to be measured from integrating writing and technology across the curriculum, such as more effective collaborative learning, increased student motivation for learning, more engaged and active learning, more competent oral presentation skills, more focus on substantive out-of-class learning, and a stronger sense of a teaching and learning community.

Though other evaluation forms will be designed for this program, here are some examples of the kinds of questionnaires that could be used for assessment purposes:

Multimedia Questionnaires

These are models from model actual classes at Pace using multimedia student projects.

MULTIMEDIA QUESTIONNAIRE (MARTHA DRIVER AND JEANINE MEYER)

1. Have you ever used a computer before? In what way?

2. What did you learn from using this program?

    a. How did the computer learning experience differ from studying a text or hearing a lecture?

    b. What will you remember about this experience?

3. What did you find difficult or unclear?

4. Please suggest one or two ways this program might be made easier for students to use.

5. What did you like least about using this program?

MULTIMEDIA QUESTIONNAIRE (LINDA ANSTENDIG AND JEANINE MEYER)

Using the media:

1. What did you like about using this form of media to communicate your ideas?
2. What didn't you like?
3. What did you learn from doing this project? What new insights did you gain?
4. Were you able to think about the topics in a different way?
5. Would you like to work on another multimedia project? Please explain why or why not.

The Group Process:

1. How satisfied are you with your group's effort in accomplishing the task?
2. What are the advantages and disadvantages of working together in this way?
3. How successful is your group's finished product? On a scale of 1-4 (4 being best) how would you rate it?
4. What could have been done to make this a better group project?

Webboard Evaluation (Linda Anstendig)

Please evaluate the benefits of using Webboard as an online discussion forum.

a. What do you think are the positive benefits of using Webboard?

b. Have you checked the Webboard postings or used it outside of class? Explain.

1. How helpful is it to read your classmates' or others' responses on Webboard? Explain.

2. How satisfied are you with your own responses to questions on

Webboard? Explain.

a. How do you think using Webboard changes class discussion?

b. What don't you like about using Webboard?

3. What suggestions do you have for future use of Webboard?

4. Please rank in order of preference the kinds of discussions you find most beneficial?
   whole class____
   small groups____
   Webboard_____
   Explain your choice:

5. Other comments:

Instructor, Writing Assistant, and Student Evaluations

(Adapted by Eugene Richie from University of Richmond WAC Online Writing Fellows Program Handbook)

INSTRUCTOR'S SURVEY

Semester:

Course:

Instructor:

I. **Purposes**
   1. How many papers were assigned in this course?

      1 2 3 4 more (Circle one.)

   2. What was the purpose of the papers assigned in the course?

   3. Were students required to any other writing besides papers in the course (e.g. the Write-to-Learn activities)? If so, please describe briefly the assignments.

   4. What were your expectations of the Writing and Technology Assistant? Were these expectations communicated?

   5. What effect, if any, did involvement in the program have on the kind of written assignments you gave this semester or will give in subsequent

semesters?

II. **Results**

1. How did the papers you received this semester compare to those submitted by comparable classes without Writing and Technology Assistants? In what specific ways?

2. Was it useful for you to receive both the first submitted version and the revised effort? Why or why not?

3. Did working with papers this semester require more or less of your time than in courses without a Writing and Technology Assistant?

4. In what ways, if any, did the involvement of the Writing and Technology Assistant change the ways in which you read or responded to papers?

5. Please indicate any significant areas of writing that you think should get more attention from the Writing and Technology Assistant.

6. Please describe any concerns you have about the quality or effectiveness of the work of a Writing and Technology Assistant.

7. What effect, if any, did the Writing and Technology Assistant's lack of specific knowledge in your content area have on the effectiveness of the program?

III. **Process**

1. Were conferences with the Writing and Technology Assistant (check as many as apply):
   _____mandatory
   _____suggested
   _____mandatory for some
   _____other:

   Any comments about conferences?

2. Were you and your students adequately introduced to the aims, scope and mechanics of the program? If not, what sort of introduction would have been more effective?

3. Do you think that the Writing and Technology Assistant was responsive to your expectations?

4. What problems, if any, were encountered in the mechanics of collecting, distributing and returning papers in a timely fashion?

5. Would you have preferred more or less interactions with the Writing and Technology Assistant? Of what kind?

IV. **General Comments**

1. Are you interested in having a Writing and Technology Assistant in a subsequent semester? Would you recommend the program to a colleague?

WRITING AND TECHNOLOGY ASSISTANT'S SURVEY

Semester:

Course:

Instructor:

1. How many papers were assigned in this course?

   1 2 3 4 more (Circle one.)

2. For how many of these papers did you have a conference with writers?

   1 2 3 4 more (Circle one.)

3. How often did students fail to show for a conference? (indicate numbers)

   _____ no-shows out of _____ conferences

4. Where did you hold your conferences?

5. How would you describe the state of the papers as first seen by you? (Check one.)

   _____ very rough draft
   _____ revised draft
   _____ carefully revised best effort

6. What proportion of your written comments on papers were in each of these categories? (Indicate percentages.)

   _____ Organization and development of topic
   _____ Mechanics (spelling, punctuation, grammar)

   Any comments about the written commentary?

7. What proportions of your comments in conferences were in each of these categories? (Indicate percentages.)

_____ Organization and development of topic
_____ Mechanics

Any comments about the conferences?

8. Which type of feedback to the students was the most difficult to handle? Why?

9. Do you think that the writers with whom you worked improved skills and understanding this semester? If so, in what ways? If not, why not?

10. What were the writers' responses to working with a Writing and Technology Assistant in this course?

11. What was your relationship with the instructor of this class?

12. Do you have any comments on the assignments you worked with?

13. How many hours did you spend on Writing and Technology Assistant work this semester?

14. Are there ways in which the logistics of the program might be improved? (e.g., conference sign-ups, communication with instructors, circulation of papers, etc.)

15. Did the workshops adequately prepare you to fulfill your responsibilities?

16. Did the instructor adequately convey what she or he wanted you to do?

17. Do you think you could have done more in the course than you were asked to do?

18. This semester, you were assigned to a course with which you were not familiar. How did this affect your work as a Writing and Technology Assistant?

19. Any other comments about the program - aims, mechanics, future directions?

STUDENT QUESTIONNAIRE

Semester:

Course:

Instructor:

Instructions

Writing and Technology Assistants Program

1. How many papers were assigned in this course?

   A. 1
   B. 2
   C. 3
   D. 4
   E. more

2. For how many of these papers did you have a conference with your Writing and Technology Assistant?

   A. all
   B. most
   C. some
   D. few
   E. none

3. How obligated to attend these conferences did you feel? Use the scale below.

   A. attendance required
   B. attendance encouraged
   C. attendance suggested
   D. attendance not required

4. How many conferences did you miss?

   A. 0
   B. 1
   C. 2
   D. 3
   E. more

5. Use the scale below to describe your papers as first seen by your Writing and Technology Assistant.

   A. carefully revised draft
   B. partially revised draft
   C. completed rough draft
   D. unfinished rough draft

6. How would you characterize your relationship with your Writing and Technology Assistant?

   A. peer to peer
   B. tutor to learner
   C. teacher to student

HOW HELPFUL WERE THE WRITTEN COMMENTS FROM THE WRITING AND TECHNOLOGY ASSISTANT IN EACH OF THE FOLLOWING CATEGORIES?

7. Organization and development of topic in your paper.

   A. Very Helpful
   B. Helpful
   C. Marginally Helpful
   D. Unhelpful

8. Mechanics (spelling, punctuation, grammar) in your paper.

   A. Very Helpful
   B. Helpful
   C. Marginally Helpful
   D. Unhelpful

HOW HELPFUL WERE YOUR CONFERENCES WITH THE WRITING AND TECHNOLOGY ASSISTANT IN EACH CATEGORY?

9. Organization and development of topic in your paper

   A. Very Helpful
   B. Helpful
   C. Marginally Helpful
   D. Unhelpful

10. Mechanics (spelling, punctuation, grammar) in your paper?

    A. Very Helpful
    B. Helpful
    C. Marginally Helpful
    D. Unhelpful

TO WHAT EXTENT DID THE FOLLOWING CATEGORIES OF SUGGESTED REVISION FROM YOUR WRITING AND TECHNOLOGY ASSISTANT ACTUALLY LEAD TO REVISIONS IN YOUR PAPERS?

11. Reorganization

    A. Substantial Revision
    B. Some Revision
    C. Little Revision
    D. No Revision

12. Changes within paragraphs

    A. Substantial Revision
    B. Some Revision
    C. Little Revision
    D. No Revision

13. Changes in individual sentences

    A. Substantial Revision
    B. Some Revision
    C. Little Revision
    D. No Revision

14. Minor editing (spelling, typos, commas, etc.)

    A. Substantial Revision
    B. Some Revision
    C. Little Revision
    D. No Revision

PLEASE NOTE YOUR ASSESSMENT OF THE PROGRAM'S NEED TO IMPROVE IN THE FOLLOWING AREAS:

15. Conference scheduling procedure:

    A. should be improved
    B. needs no improvement

16. Communication with Writing and Technology Assistant:

    A. should be improved
    B. needs no improvement

17. Circulation of papers between students, Writing and Technology Assistant, and instructor:

    A. should be improved
    B. needs no improvement

18. Accessibility of Writing and Technology Assistant:

    A. should be improved
    B. needs no improvement

19. Please note your overall rating of the Writing and Technology Assistants Program:

    A. Very Effective
    B. Effective
    C. Marginally Effective
    D. Unsatisfactory

PLEASE FEEL FREE TO ELABORATE ON ANY OF THESE CATEGORIES USING A SEPARATE SHEET OF PAPER.

- written commentary from the Writing and Technology Assistant
- conferences with the Writing and Technology Assistant
- revisions suggested by your Writing and Technology Assistant

- the role of your Writing and Technology Assistant
- overall effectiveness of the Writing and Technology Assistants Program
- suggestions for improvement in the program

PLEASE INDICATE THE PURPOSE(S) OF THE PAPERS ASSIGNED IN THE COURSE.

20. Critical analysis of readings
A. Yes B. No

21. Reinforce classroom material
A. Yes B. No

22. Research/Learning of content
A. Yes B. No

23. Impetus for thinking, generating arguments
A. Yes B. No

24. Demonstrate understanding
A. Yes B. No

25. Improve writing skills
A. Yes B. No

26. Were the assignments clear to you?

A. Yes
B. Usually
C. Somewhat
D. No
E. Other

27. How much did the papers assigned enhance your learning?

A. Very Helpful
B. Usually
C. Marginally Helpful
D. Unhelpful

WHAT TYPES OF WRITING ASSIGNMENTS WERE YOU REQUIRED TO DO BESIDES PAPERS (EITHER INSIDE OR OUT OF CLASS)?

28. Essay exams
A. Yes B. No

29. In-class writing
A. Yes B. No

30. Short answers
A. Yes B. No

31. Group assignments
    A. Yes B. No

32. Questions about reading assignments
    A. Yes B. No

33. Journals
    A. Yes B. No

34. Lab write-ups
    A. Yes B. No

35. Other writing assignment
    A. Yes B. No

36. How well did these other writing assignments enhance your learning?

    A. Very Helpful
    B. Helpful
    C. Marginally Helpful
    D. Unhelpful

    PLEASE FEEL FREE TO ELABORATE ON ANY OF THESE CATEGORIES USING A SEPARATE SHEET OF PAPER.

    - connection between writing assignments and learning
    - purpose of assigned papers
    - overall effectiveness of the Writing Across the Curriculum Program
    - suggestions for improvement

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RESOURCES

Home Page Resources
Linda Anstendig's honors Internet research course
Martha Driver and Jeanine Meyer's multimedia course
Geoffrey Brackett's Lit. 212 course
Pace WAC Home Page, link to online Guide
Jane Collins's Shakespeare project
Richmond Writing Fellows Handbook

Web Page Creation and Evaluation Resources
Pace library data sources, and Evaluating Internet Resources
Virginia Montecino
Robert Harris
Janet Alexander and Marsha Tate

Annotated Literature and Writing Resources (Geoffrey Brackett)
The Epiphany Project
This is the Annenberg-funded Corporation for Public Broadcasting group that designated Pace as a university site to integrate technology into writing and literature courses. Their Website comes out of George Mason University, and has several useful links to other sites. A good link to check here is the "Courses and Curricula," which will connect you with online syllabi for many different writing classes.

U of Texas "World Lecture Hall"—English and Writing Section
This site contains links to many composition and writing courses and online materials to support such courses. A good place to see how online courses are devised and structured.

Voice of the Shuttle Home Page
This is one of the most extensive humanities Websites available. It has links to many disciplines, and covers everything from Calls for Papers for scholarly activity to online writing help for students. Developed and maintained by Alan Liu at University of California Santa Barbara.

U Pennsylvania English Department Home Page
This is a model English Department page, I think, and it contains links to many other helpful sites. It also gives an idea of how it is possible to unite scholarship, course materials, and public relations on the Web. Jack Lynch, in particular, has a lot of good links and information online.

"The English Server" at Carnegie Mellon University
This site contains links to works about various topics used in the discipline of English, and is a good connection to resources for Drama, Feminism, Cultural

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Studies, and many other topics.

U of Illinois at Urbana Writers' Workshop
This site has several good links, including very useful ones for ESL teachers and students. There are not only online grammar books and the like, but also vocabulary grammar quizzes available. This is the kind of thing that can help supplement a student's tutoring.

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Feedback Form

(Adapted by Eugene Richie from the Annenberg/CPB Epiphany Project Field Guide to 21st Century Writing, linked to the Epiphany Project Home Page at htttp://mason2.gmu.edu/~jwillia9/epiphany html.)

If you've found the Pace University Guide to Writing and Technology Across the Curriculum helpful, we'd appreciate hearing from you. We'd like this book to become more valuable each time it is reproduced. So, please take a few minutes to reflect on what is contained here and let us know what you think. Copy this form and mail your feedback to Linda Anstendig (Department of Literature and Communications, PLV) and Eugene Richie (Department of English, PNY) or e-mail us at (lanstendig@fsmail.pace.edu) or (erichie@fsmail.pace.edu):

What did you find especially helpful about the Pace University Guide to Writing and Technology Across the Curriculum?

What was missing from this book that would have made it more helpful to you?

What suggestions would you make for overall structure of this book?

What parts of this book did you use most?

Please make any additional comments here and offer whatever constructive criticism you think would help us with future editions.

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